



BEST OF

DEF LEPPARD





BEST OF

DEF LEPPARD

- | | | | |
|----|-------------------------------|-----|-----------------------------|
| 2 | ANIMAL | 101 | POUR SOME SUGAR ON ME |
| 13 | ARMAGEDDON IT | 112 | ROCK BRIGADE |
| 27 | BRINGIN' ON THE HEARTBREAK | 121 | ROCK OF AGES |
| 34 | FOOLIN' | 129 | ROCK! ROCK! (TILL YOU DROP) |
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Music transcriptions by Steve Gorenberg and Andrew Moore

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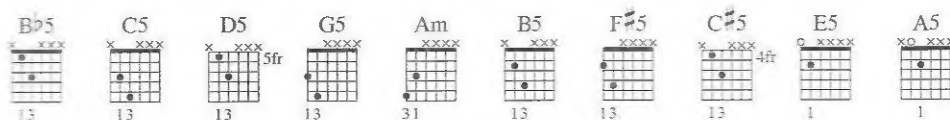
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from *Hysteria*
Animal

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Steve Clark, Richard Allen and Robert John Lange



Intro

Moderate Rock ♩ = 122

Chords: Bb5, C5, D5, Bb5, C5, D5, C5

Gr. 1 (dist.) Rhy. Fig. 1 *mf* P.M.

Gr. 2 (dist.) *f* w/ bar -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 fdbk. Pitch: C

Gr. 3 (dist.) *f* P.M. -1 P.M. -1 P.M. -1 P.M. -1 1/2

TAB: (3)

Gr. 1: w/ Rhy. Fig. 1 Bb5 C5 D5 Bb5 C5 D5 C5

1. A wild —

fdbk. w/ bar

P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 P.M. -1 w/ bar

TAB: 11 11 11 13 11 13 13 13 13 13 (13)

Verse

Gtrs. 2 & 3 tacet

Bb5

Rhy. Fig. 2

C5

D5

Bb5

G5

Am

G5

End Rhy. Fig. 2

Gtr. 1

mf

P.M.

ride _ o - ver ston - y ground. _ Such a lust for

*Gtr. 4 (clean)

Rhy. Fig. 3

End Rhy. Fig. 3

mf

P.M.

ride _ o - ver ston - y ground. _ Such a lust for

*Two gtrs. arr. for one.

Gtr. 5 (clean)

mf

w/chorus

ride _ o - ver ston - y ground. _ Such a lust for

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Bb5

C5

D5

Bb5

G5

Am

G5

life, _ the cir-cus comes to town. _ We are the hun - gr

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.

life, _ the cir-cus comes to town. _ We are the hun - gr

life, _ the cir-cus comes to town. _ We are the hun - gr

Key: E Major, F# C# D#
 12/8 time
 E5

C5 D5 Bb5 G5 Am G5

Does on a light-ning raid. Just like a riv-er

Riff A

f

Slight P.M.

Bb5 C5 D5 Bb5 G5 Am G5

runs, like a fire needs flame. Oh, I burn for you.

Riff B

let ring w/ bar

End Riff B

End Riff A

f

Slight P.M.

Rhy. Fill 1

End Rhy. Fill 1

§ Pre-Chorus

Gtr. 2 tacet

B5

Rhy. Fig. 5

F#5

Gtr. 1

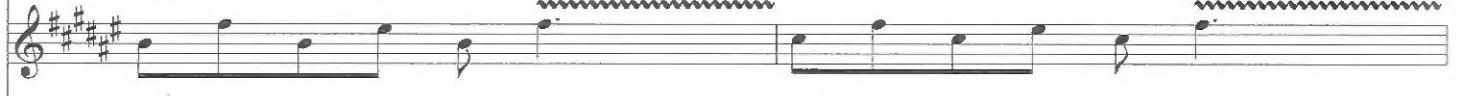
P.M.



I got - ta feel _____ it in _____ my _____ blood, _

Gtr. 3

Riff C



P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

4

7

4

6

4

7

6

7

6

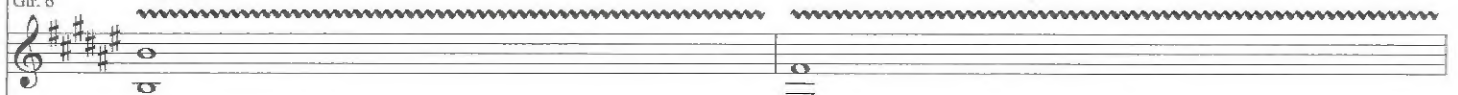
6

6

7

Gtr. 6

Rhy. Fig. 5A



w/ bar

w/ bar

4

X

2

4

X

2

C#5

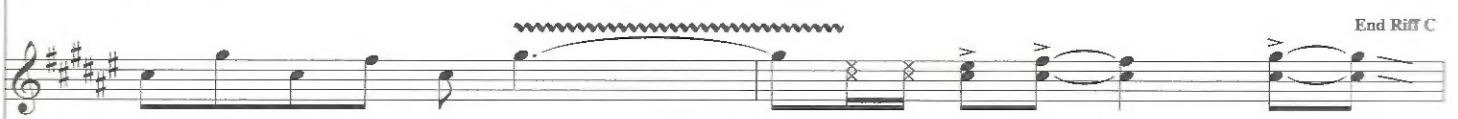
End Rhy. Fig. 5



P.M.



uh, whoa. _____



P.M.

P.M.

P.M.

End Riff C

6

9

6

7

6

9

X

X

6

7

6

6

9

9

9

End Rhy. Fig. 5A



w/ bar

6

X

4

6

7

6

6

6

4

4

4

Gtrs. 1 & 6; w/ Rhy. Figs. 5 & 5A

Gtr. 3; w/ Riff C

B5

F#5

C#5



I need your touch, don't need your love, _

uh, whoa. _____

And I want, _

Chorus

Gtr. 1 F#5 Rhy. Fig. 6 E5

P.M.

and I need, and I lust,

let ring - *w/ delay w/ bar (9) 7 9 7 7 (7)

*Set for quarter-note regeneration w/ 1 repeat.

Gtr. 2 Riff D End Riff D

let ring - let ring -

4 6 4 6

Gtr. 6 Rhy. Fig. 6A

P.M. P.M. P.M. let ring P.M. P.M. P.M. let ring

2 4 2 2 4 2 2 4 0 2 0 0 2 0 2 4

1st & 2nd times, Gtr. 5: w/ Riff D (2 1/2 times)
3rd time, Gtr. 5: w/ Riff D (3 times)

To Coda 2

Gtr. 1 B5 A5 End Rhy. Fig. 6

P.M.

an - i - mal. And I want,

w/ bar w/ bar (9) 7 9 7 9 7 7 (7)

Gtr. 6 End Rhy. Fig. 6A

P.M. P.M. P.M. P.M. P.M.

2 4 2 2 4 2 2 4 0 2 0 0 2 0 2 4

To Coda 1 ⊕

Gr. 1 F#5 E5 B5 A5

P.M.

and I need, — and I lust, — an - i - mal. — 2. I cry

Gr. 2

* *mf*
w/ bar grad. dive

*Vol. swell -1 -1 1/2

Gr. 3

let ring — let ring — let ring —

w/ bar w/ bar w/ bar

9 7 9 (9) 7 9 7 7 (7) 7 9 7 9 (9) 9

delay off

Gr. 6

P.M. P.M. - - P.M. let ring - - P.M. P.M. - - P.M. let ring - - P.M. P.M. - - P.M.

2 4 2 2 4 2 2 4 0 2 0 0 2 2 2 4 2 2 2 4 2 0

Verse

Gr. 1: w/ Rhy. Fig. 2 (4 times)
Gr. 4: w/ Rhy. Fig. 3
Gr. 6 tacet

Bb5 C5 D5 Bb5 G5 Am G5

wolf giv - en mouth to mouth, — like a mov - ing

Gr. 2

P.H. w/ bar grad. dive

* *mf*
w/ bar

3 (3) -1 1/2 -2 1/2

Gr. 3

* *mf*

*Vol. swell

Gtr. 4: w/ Rhy. Fig. 4 (2 times)

Gtr. 5 tacet

B \flat 5 C5 D5 B \flat 5 G5 Am G5

heart - beat in the witch - ing hour. ... I'm run - in' with the

Gtr. 2

Harm. w/ bar

mf *mf*

Pitch: G -1

Gtr. 3

Gtr. 5

Gtr. 2: w/ Riff B (4 times)

Gtr. 3: w/ Riff A

B \flat 5 C5 D5 B \flat 5

wind, a shad - ow in the dust.

Gtr. 4: w/ Rhy. Fig. 3

G5 Am G5 B \flat 5 C5 D5

And like the driv - in' rain, oh, uh, like a rest - less

D.S. al Coda 1

Gtr. 6: w/ Rhy. Fill 1

B \flat 5 G5 Am G5

yeah. I nev - er sleep

⊕ Coda 1

Bridge

Gtr. 1 tacet

* G5

A5

E5

Gtr. 1

A5

Huh!

Ah!

Cry — wolf ba — by.

Gtr. 3

Gtr. 2

mf

w/ bar

+1

delay off
(cont. on lower staff)

9

7

5 2

15 15

(15)

Gtr. 6

Gtrs. 3 & 6

2

0

5 2

3

3

5 2

*Chord symbols reflect implied harmony.

G5

D5

E5

G5

D5

A cry — tough.

Gon-na hunt you like an an — an — an — i — mal. —

w/ bar

+1/2

-1

(0)

-1

P.H.

P.H.

3

3

3

5

3

5

Gon na take your love an' run.

The first system of the musical score includes a vocal line with the lyrics "Gon na take your love an' run.", a guitar line with triplet patterns and fingerings (1, 7, 6, 9, 10, 11, 12, 13, 14, 15, 16, 17), and a bass line with a few notes.

Guitar Solo
 Gtr 1 w/ Rhy. Fig. 1 (2 times)
 Gtrs 3 & 6 tacet

Bb5 C5 D5 Bb5 C5 D5 C5

The second system features a guitar solo. Gtr 1 plays a series of chords: Bb5, C5, D5, Bb5, C5, D5, and C5. Gtr 2 plays a melodic line with triplets and wavy lines indicating bends or vibrato.

Gtr 1 Rhy. Fig. 7 w/ slight dist. w/ bar End Rhy. Fig. 7

The third system features a guitar solo for Gtr 1. It includes a rhythmic figure (Rhy. Fig. 7) with a slight distortion, a bar, and an ending rhythmic figure (End Rhy. Fig. 7). The bass line has a wavy line indicating a bend or vibrato.

Gtr. 4: w/ Rhy Fig 1
 Bb5

D.S. al Coda 2

C5 D5 Bb5 C5 D5 C5

The fourth system features a guitar solo for Gtr. 4. It includes a series of chords: C5, D5, Bb5, C5, D5, and C5. The solo includes a semi-harmonic (semi harm.) and a harmonic with a bar (Harm w/ bar). The bass line has a wavy line indicating a bend or vibrato.

Pitch: E 1 2

E5 B5

Take me, and I tame me, and I make me your an-i-mal.

Gtrs. 1 & 6: w/ Rhy. Figs. 8 & 8A
 Gtr. 3: w/ Riff F
 Gtr. 5: w/ Riff D (1 1/2 times)

A5 F#5 E5

an-i-mal. And I want, Show me, and I stroke me, and I need, and I lust,

B5 A5 N.C.

Let me be your an-i-mal. And I want,

Gtr. 3: w/ Riff E (1st 3 meas.)
 Gtr. 5: w/ Riff D (1 1/2 times)

F#5 E5 B5 A5

Gtr 1 P.M.

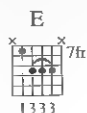
I want, and I need, Oo, oo, oo, yeah. An i-mal. Ow! Heh, heh

P.M. P.M. P.M. let ring P.M. P.M. let ring P.M. P.M.

4 2 2 4 2 2 4 0 2 0 0 2 0 2 4 2 4 2 2 4 2 0 0 0

from *Hysteria*
Armageddon It

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Steve Clark, Richard Allen and Robert John Lange



Intro

Moderate Rock ♩ = 116

*E5

D5

A

D5

A

D5

E5

D5

Gtr 1 (dist)

Intro musical notation for Gtr 1 (dist) in E major, 4/4 time. The notation includes a treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *f*. The guitar part consists of a series of chords and single notes, with a final measure showing a barre at the 7th fret. The tablature below the staff shows the fret numbers for each string: 7, 9, 9, 9, 9, 7, 6, 7, 6, 7, 9, 7, 9, 9, 9, 9, 9, 7.

*Chord symbols reflect overall harmony

Gtr 1

A D5 A D5 A E5

D5

A D5 A D5 E5

D5

A D5 A D5 A

E5

Musical notation for Gtr 1 in E major, 4/4 time. The notation includes a treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *f*. The guitar part consists of a series of chords and single notes, with a final measure showing a barre at the 7th fret. The tablature below the staff shows the fret numbers for each string: (7) 7 7 7 7 7 7, 9 9 9 9 9 7, 7 7 7 7 9, 9 9 9 9 9 7, 6 7 6 7 7.

Gtr 2 (dist)

Musical notation for Gtr 2 (dist) in E major, 4/4 time. The notation includes a treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *f*. The guitar part consists of a series of chords and single notes, with a final measure showing a barre at the 7th fret. The tablature below the staff shows the fret numbers for each string: 9 9 9 9 9 7, 7 7 7 7 9, 9 9 9 9 9 7, 6 7 6 7 7.

Gtr 3 (dist)

Musical notation for Gtr 3 (dist) in E major, 4/4 time. The notation includes a treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *f*. The guitar part consists of a series of chords and single notes, with a final measure showing a barre at the 7th fret. The tablature below the staff shows the fret numbers for each string: 0, 1 1/2, -1, (0), 0, 7, -1/2, -1, 0, (0), -1, (0), 0, 7, (7), -1/2.

D A E5 D A/C# A

1. You bet ter

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. | P.M. P.M.

Verse

Rhy. Fig. 2

E

End Rhy. Fig. 2

*Gtrs. 2 & 3

come in side when you're read-y to, but no chance if you don't wan na dance. You like the

Riff A

End Riff A

P.M. | P.M. P.M. | P.M. P.M. |

w/ Riff A

*Gtrs. 2 & 3: w/ Rhy Fig 2

four let-ter words when you're read-y to, but then you won't 'cause you know that you can. You got it,

D A E5 D N.C.

but are you get-tin' it? You say that

End Rhy. Fig. 3

Gtr. 1 Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 Rhy. Fig. 3A

P.M. P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 3A

Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
E

love is a won when you get some, but then your fin-ger won't trig ger the gun. You know you.

Gtr. 2 Rhy. Fig. 4

w/ bar w/ bar

End Rhy. Fig. 4

A E B

you can't stop it, so don't rock it. You know you got it. Hey, but are you

Gtr. 2 Riff B

P.M. P.M. P.M. P.M. P.M. P.M. w/ bar

*Gradually lift P.M.

End Riff B

Rhy. Fig. 5

End Rhy. Fig. 5

D A E D A E



Yeah. ____

Do. do.



Gtr 2 w. Rhy Fig 1

D A E5 D A/C# A

da.

Uh, oh.

2. You try



Verse

Gtr 1 w/ Riff A (2 times)

Gtrs. 2 & 3 w/ Rhy Fig 2 (2 times)

E



com-in' on when you need some, but then you don't 'cause you al-read-y did. Then you



jan gle your jewels while you're shak-in' your... and drive the pret-ty boys out of their heads. You got it

Gtrs 1 & 2 w/ Rhy. Figs 3 & 3A

D A E5 D N.C.



but are you get-ting it? You flash your



P.H.

P.H.

w/ bar

w/ bar

Pitch. B

2 1/2

-2 1/2

Gtr. 1: w/ Riff A
 Gtr. 2: w/ Rhy. Fig. 4
 Gtr. 3: w/ Rhy. Fig. 2
 Gtr. 4: tacet
 E

bed - room — eyes — like a jump in' jack, then play it pret - ty with a pat on the back. —

Gtrs. 1 & 3: w/ Rhy. Fig. 5
 Gtr. 2: w/ Riff B

— You know you, you can't stop it, — so don't rock it. —

Pre-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6

A E B E/B

You know you got it. — Hey, but are you get - ting it, —

D.S. al Coda

B E/B B E/B B E/B B

a real - ly get - ting it? — (Oh.) — Come get it from me. —

⌘ Coda

Interlude

E Esus4 E

get tin' it? — Yes, ar - ma - ged don it!) Come on, Steve, get it!

Gtr. 1

Guitar solo staff with various musical notations including triplets and bends.

Gtr. 4

Gtrs. 1 & 2

1/4

3

4

Guitar Solo
E

A

P.M. | P.M. | P.M. | P.M. | P.M. | P.M.

1/4

3

4

E⁵

Gtr. 3 tacet
E

Harm

1/4

3

4

Gtrs. 1, 2 & 3

Gtrs. 1 & 2

P.M. | P.M. | P.M. | P.M.

1/4

3

4

A

E5

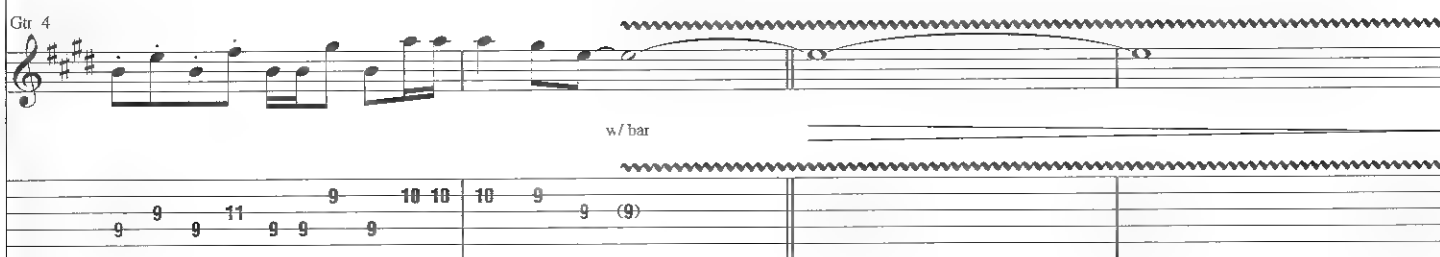
Bridge

E



(Take it, take it, take it from me)

Gtr 4



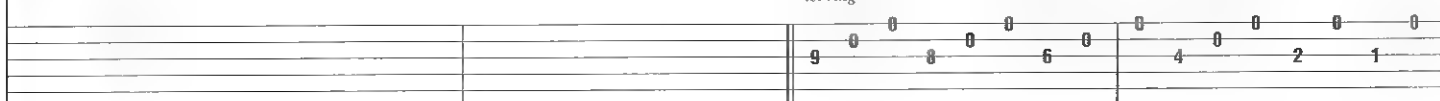
w/ bar



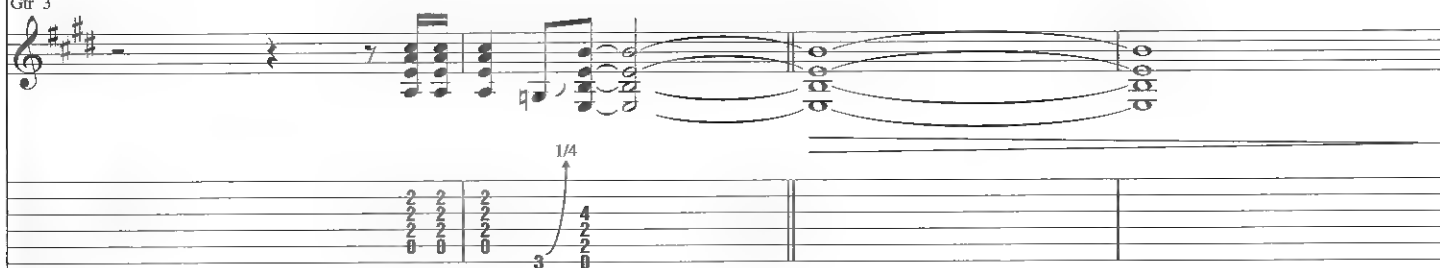
Gtr 5

mf

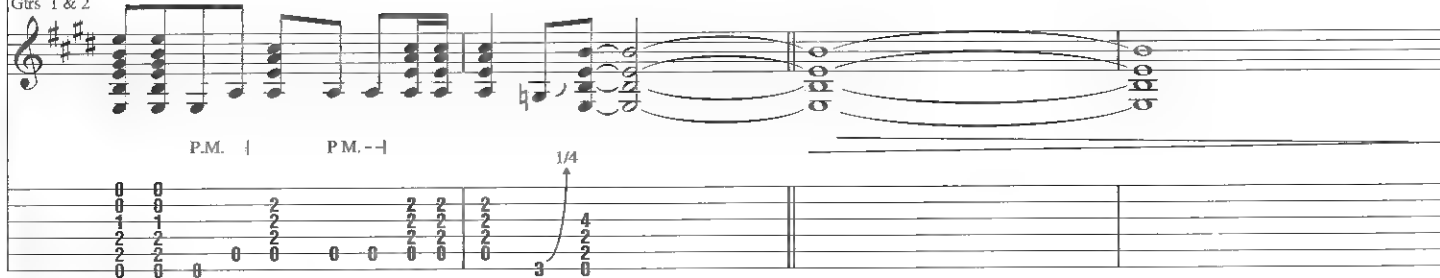
let ring



Gtr 3

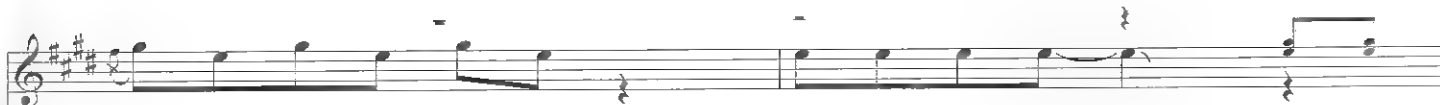


Gtrs 1 & 2



P.M. | P.M. --

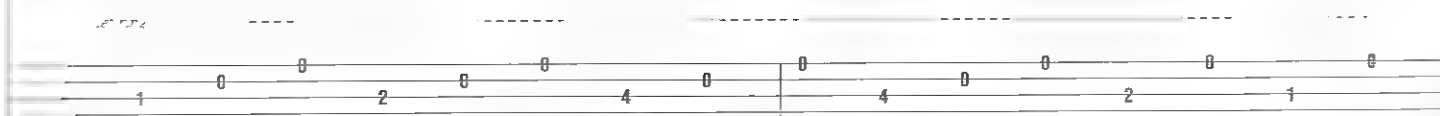
Gtrs. 1 - 4 tacet



got an itch y fin - ger

fol low - ing me.

Pull



pull it, come on, trigger the gun. — 'Cause the best

Gtr 5

w/ bar

2 (2)

Gtr 2

mp

2 2

E Gtr 5 tacet A E

yet to come, — I say. 'Cause the best is yet to come.) Well, are you

Gtr 5

(2)

Gtr 2

f

w/ bar

2 2

5 4 2

5 4 2

-1/2

Gtr 1

w/ bar

2 2

5 4 2

5 4 2

-1/2

B5

| Gtr 3

Gtrs 1 & 2

Gtrs. 1 & 2: w/ Rhy Fig. 6

Gtr. 3

Gtrs. 1 & 5: w/ Riff C (4 times)
Gtr. 2: w/ Rhy. Fig. 7 (4 times)
Gtr. 3 tacet
Gtr. 6: w/ Riff D (2 times)

23

G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

me of it. Oh, come on and live a bit. Oh, — are you
 Ev'ry bit of your lov in', nev-er want it to stop. —

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get-ting it, oo, — real-ly get-ting it? Oh, — are you
 Gim-me all of your lov in', gim me all that you've got. —

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get-ting it? Oh, — live a bit. Whoa. —
 Gim me all of your lov in', gim-me all that you've got.) —

1
 14 (14)

Interlude
 C5 G5 D

Live a bit

Ex. 1 & 2

7
 7
 7
 5

C G D D5 E5 D5

You got to

Gtr. 3
w/ bar

1/2 2 1/2

Gtr. 7 (slight dist.)
mf
w/ chorus.

Gtrs. 1 & 2

Outro-Chorus

Gtrs. 1 & 5. w/ Riff C (till fade)
Gtr. 2. w/ Rhy. Fig. 7 (till fade)
Gtrs. 3 & 7 tacet
Gtr. 6 w/ Riff D (till fade)

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

live it Oh, ba-by live it. — gim-me all that you've got. — Come on and

(Gim-me all of your lov - in',

w/ bar

10 (10) 8 10-12 13 12 12 12 15 15 12 12 12 12 12

Begin fade

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

give it. Ev-'ry bit of your lov - in', Oh, come on and get it. nev-er want it to stop. Oh, — are you

w/ bar hold bend

12-14 12 14 (14)12 14 19 20 19 (19)

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get ting it, Gim me all of your lov in', oo, real-ly get ting it? gim-me all that you've got. Oh, — are you

8va — loco

(19) 17 17 20 20 20 19 19 20 19 (19) 15 15 14 12 12 12 12

Fade out

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

get - ting it? Ev-'ry bit of your lov - in', Oh, live a bit. nev er want it to stop.) Whoa. —

13 12 12 12 12 14 15 15 12 12 12 12 13 12 12 13 12 12 13 12 14 12

from *High 'n' Dry*

Bringin' on the Heartbreak

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis

Intro

Moderately slow Rock ♩ = 76

*Am F C Dm Em

Gtr 2 (dist.)

f

hold bend

TAB

9 10 12 9 9 10 12 10 9 10 12 (12) 7 7 8 7 (7) 5 7 5 4 5 4 5

Gtr 1 (dist.)

f

hold bend

TAB

5 7 5 5 5 7 5 7 5 5 7 5 8 8 8 8 (8) 5 8 6 5 7 5 7 4

*Chord symbols reflect implied harmony.

Am F(#11)/A Gtrs. 1 & 2 tacet Am G6 Fmaj13 Dm(#5)/B E7(no3rd)

Gtr 2

7 (7)

Gtr 1

5 (5)

Riff A

mf

End Riff A

TAB

2 2 5 2 5 2 2 3 5 8 5 8 2 5 2 4 2 2 3 2 0 3 2 0 1 3 3 3 4 3 3

Verse

Am F#m13 G6 F#m13

Gyp - sy, sit ting look - ing pret ty, a bro ken rose with laugh - ing eyes

Dm(#5)/B E7(no3rd) Am F#11/A Am G6

You're a mys - t'ry, al - ways run ning wild like a child with -
cret, mist y eyed and shad y. La - dy, how you

F#m13 Dm(#5)/B E7(no3rd) Am F#11/A

out a home. You're al - ways search ing, search - ing for a feel -
hold the key. Oh, you're like a can - dle you're flame is slow - ly fad -

Am G6 F#m13 Dm(#5)/B E7(no3rd)

- ing, but it's eas - y come and eas - y go. Oh, I'm sor - ry, but it's
ing, burn ing out and burn ing me. Can't you see? Just try'n' to say to you, -

Pre-Chorus

C5 G5 D5 B5 C5 G5 C5

true, } you're bring - in' on the heart - ache, tak - in' all the best of me. Oh, can't you

Riff B

*Gtr 4 (dist)

f

End Riff B

P.M.

3 5 5 5 0 2 3 5 3 2 4 2 2 4 4 4

*Doubled throughout

G5 C5 G5 C5 G5

see? You got the best of me. Oh, can't you see? You're bringin' on the heart -

P.M. slight P.M.

Chorus
A5

F5

G5
*Voc. Fig. 1

break, _____

bring - in' on _____ the heart
(Bring - in' on _____ the heart -

Riff C

End Riff C

*Applies to downstemmed Voc. only.

Gtr 4 w/ Riff C (2 times,
A5

F5

G5

ache. _____

ache. _____

You're bring in' on _____ the heart
Bring in' on _____ the heart

To Coda

A5

F5

G5

End Voc. Fig. 1

break, _____

break.) _____

bring - in' on _____ the heart -

Interlude

Gtr. 3. w/ Riff A

Gtr 4 tacet

Am

F(#11)/A

A5

F5

G5

ache. _____

Can't you see? _____

Oh. _____

Gtr 2

Gtr. 1

1 1/2

2

(2)

Gtr. 1: *ta, et*
Am G6 Fmaj13

Gtr. 2

Fretboard diagram for Gtr. 2:
 12 (12) (12) 7 (7) (7)
 1 3 3 5 3 3 5 3 5 7 5 4 4

⊕ Coda

A5 F5 G5

- ache. _____ Can't you see? _____ Can't you see? No. _____

Gtr. 4

Fretboard diagram for Gtr. 4:
 5 1

Guitar Solo

A5 F5 G5 E5

no, _____ no. _____

Gtr. 2

Fretboard diagram for Gtr. 2:
 10 10 10 10 5 8 7 5 5 8 5 5 4 1/2
 12 12 12 12 2

Fretboard diagram for Gtr. 1:
 7 7 3 3 3 5 5 5 3 0 2 2 2 2 2

C5 A5 G5 F5

PH.

Gtr 4 w/ Riff B
C5 G5 D5 B5 C5

You got the best of

Pre-Chorus
Gtr. 2 tacet
G C G C

me Oh, can't you see? You got the best

Gtr. 1

me. Oh, — can't you see? You're bring in' on — the heart -

Chorus

Gtr 4. w/ Riff C (6 times)

Bkgd. Voc: w/ Voc. Fig. 1 (2 1/2 times)

A5 F5 G5

break, — bring in' on — the heart -

A5 F5 G5

ache. — You're bring - in' on — the heart

A5 F5 G5

break, — bring in' on — the heart

A5 F5 G5

ache. — You're bring - in' on — the heart -

V - I

A5 F5 G5

break, bring - in' on the heart -

8va

(17) 19 17 19 17 19 17 19 20 19 (19) 17 20 20 20 20 20 17 17

A5 F5 G5

- ache. You're bring in' on the heart

8va

20 20 20 20 20 20 20 20 20 20 20 19 17 20 20 17 12 12 13 13

Segue to "Switch 625"

Faster ♩ = 138

A5 F5 G5

- ache

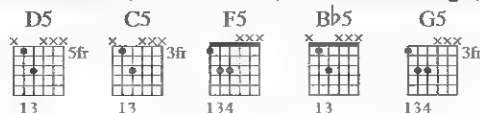
w/ bar grad dive fdbk. grad. release

2 4 5 3 5 4 0 0 1 1 1/2 -2 1/2 3 -3 1/2 -3 2 1/2

5 1 H

from *Pyromania*
Foolin'

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange



Intro

Moderately ♩ = 114

**Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

End Riff A

*Gtr 1 (acous.)

(Synth.) 5 sec.

mf
let ring

T
A
B

0 2 2 4 2 0 3 4 0 5 5 0 0 2 2 4 2 0 3 4 0 5 0 5

*Doubled throughout

**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (2 times)

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

1. La dy luck _____ nev er smiles, _ so lend your love _____ to me a while. _

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

Do with me _____ what you will, break the spell, take your fill. _

(Ah.)

Verse

Gtr. 1: w/ Riff A (2 times)

2nd time, Bkdg. Voc. w/ Voc. Fill 1

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

2 On and on we rode the storm. The flame has died and the fire has gone. Oh,

3. Close your eyes, don't run and hide. Eas - y love is an eas - y ride.

Am(add9)

Fmaj7#11

Am(add9)

Fmaj7#11

_____ this emp - ty bed is a night _____ a lone, _ I re al ized _____ that _____ long a go. _____ } Is
Just wak - in' up _____ to what we had _____ could stop _____ good love _____ from go in' bad. _____ }

Gtrs. 2 & 3 (elec)

w/ dist
P.M.

Voc. Fill 1

Bridge

A5 C5/G G5/D A5 G5 F5

an - y - bod y out — there? An y bod y there? — Does

Rhy. Figs. 1 & 1A

The first system of the bridge features a vocal melody line with lyrics "an - y - bod y out — there? An y bod y there? — Does". Above the melody, the chords A5, C5/G, G5/D, A5, G5, and F5 are indicated. Below the melody, there are two guitar parts. The first guitar part (Gtr. 1) has a rhythmic pattern of eighth notes and includes the instruction "Rhy. Figs. 1 & 1A". The second guitar part (Gtr. 2) has a similar rhythmic pattern. The bass line is shown at the bottom of the system.

A5 Asus2 F(b5)/A F5/A C5/G G5/D A5 B5/B F5/C G5/D A5

an - y - bod y won - der? An y bod y care? —

End Rhy. Fig. 1

End Rhy. Fig. 1A

The second system of the bridge continues the vocal melody with lyrics "an - y - bod y won - der? An y bod y care? —". The chords A5, Asus2, F(b5)/A, F5/A, C5/G, G5/D, A5, B5/B, F5/C, G5/D, and A5 are indicated above the melody. Below the melody, there are two guitar parts. The first guitar part (Gtr. 1) has a rhythmic pattern of eighth notes and includes the instruction "End Rhy. Fig. 1". The second guitar part (Gtr. 2) has a similar rhythmic pattern. The bass line is shown at the bottom of the system.

Pre-Chorus

Bb5/F C5/E Bb5/F

Oh, I just got - ta know if you're real ly there

mf
w/ chorus

The pre-chorus section features a vocal melody line with lyrics "Oh, I just got - ta know if you're real ly there". Above the melody, the chords Bb5/F, C5/E, and Bb5/F are indicated. Below the melody, there are two guitar parts. The first guitar part (Gtr. 1) has a rhythmic pattern of eighth notes and includes the instruction "*mf* w/ chorus". The second guitar part (Gtr. 2) has a similar rhythmic pattern. The bass line is shown at the bottom of the system.

C5 E

and you real - ly care. 'Cause ba - by, I'm —

chorus off
P.M.

Chorus

D5 C5 D5 F5 Bb5 D5 C5 D5 F5 G5

not... (Fa, fa, fa, fool - in'. Ah, fa, fa, fool in'.

Gtrs 2 & 3

P.M. — — — — — P.M. — — — — —

To Coda 1

To Coda 2

D5 C5 D5 F5 Bb5 D5 C5 D5 F5 G5 D5

Fa, fa, fa, fool - in'. Ah, fa, fa, fool - in'.

P.M. — — — — — P.M. — — — — — (cont. m slashes)

Interlude

Gtr. 1: w/ Ruff A
Gtrs. 2, 3 & 4 tacet

Am(add9)

Fmaj7#11

*D5

Gtrs.
2 & 3

Won't you stay with me — a while?

(Ah.)

Gtr. 4 (elec.)

mp —————
w/ clean tone
let ring - - -

 μ_f

*See top of first page of song for chord diagrams pertaining to rhythm slashes

Am{add9)

Fmaj7#11

D.S. al Coda 1

Oh,

oh.

⊕ Coda 1

D5 C5 D5

F5

G5

Interlude

D5 C5 D5

Gtrs.
2 & 3

Ah, — fa, fa, fool in', no!

Gtr 5 (elec)

P M. -

(cont. in slashes)

 f
w/ dist $\frac{1}{4}$

F5 Bb5

D5 C5 D5

F5	G5
----	----

3

12 10 12 (12) 13 16 13 16 13 16 13 16

grad. bend 1 1/2

Gtr 6 (elec.) 8v b

f w/ dist. w/ bar grad. release

0 (0) 5 - 3 1/2

Guitar Solo

Gtrs. 2 & 3 w/ Rhy Figs. 1 & 1A
A5

Gtr 6 tacet

C5/G G5/D

C5 G5

Ah, ah, ah, ow!

8va

13 14 15 15 16 16 20 20 20 20 20 20

1 1/2 1 1/2

8vb

grad. pull up + 1

-1

A5 G5 F5 A5 Asus2 F(b5)/A

Gtr 5

PH 1/2 1/4 1/4

grad. bend 1 1/2

rake 1

7 5 7 5 7 6 5 3 5 7 3 (3) 12 0

7 (7) 5 7 5 7

Pitch F# G

⊕ Coda 2

[illegible]

Bkgd Voc.: w/ Voc Fig 1 (3 times)

[illegible]

D5 C5 D5 F5 G5 D5 C5 D5 D5 C5 D5

Gtrs. 2 & 3

No! _

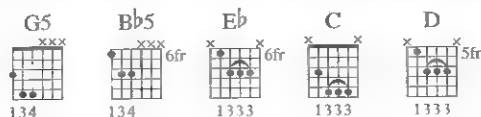
mp *let ring* *mf*

5 7 5 0 5 0 5 5 7 5 0 5 0 5 5

from *High 'n' Dry*

High 'n' Dry (Saturday Night)

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis



Intro

Moderate Rock ♩ = 118

Gtr. 1 (dist.)

C **D** **G5** **Bb** **Eb5** **C**

f

TAB: 5 5 7 7 (7) 8 7 8 8 5 5

D **G5** **Bb** **Eb5** **C** **D** **G5**

TAB: 5 5 7 7 (7) 8 7 8 8 8 5 5 5 5 7 7 (7) 8 7

Gtr. 2 (dist.)

Bb **Eb5** **C** **D** **G5** **Bb5** **Eb** **C**

f
P.S.

TAB: X

Gtr. 1

TAB: 7 8 8 5 5 5 5 7 7 8 8 8 8 8 8 8 8 8 8 8

Verse

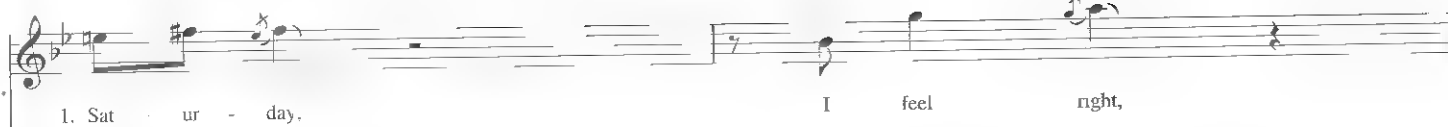
Gtr 2 tacet
C D

G5

Bb5

Eb5

C



Gtr 1



Gtr 2 tacet
C D

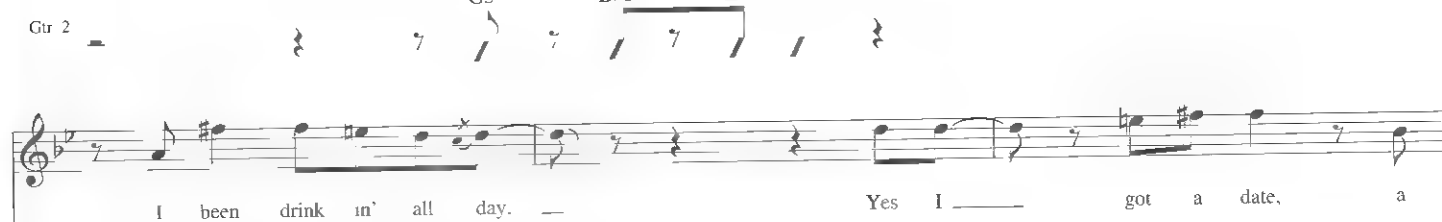
G5

Gtr 2

G5

Bb5

Eb



Bb5

Eb5

C

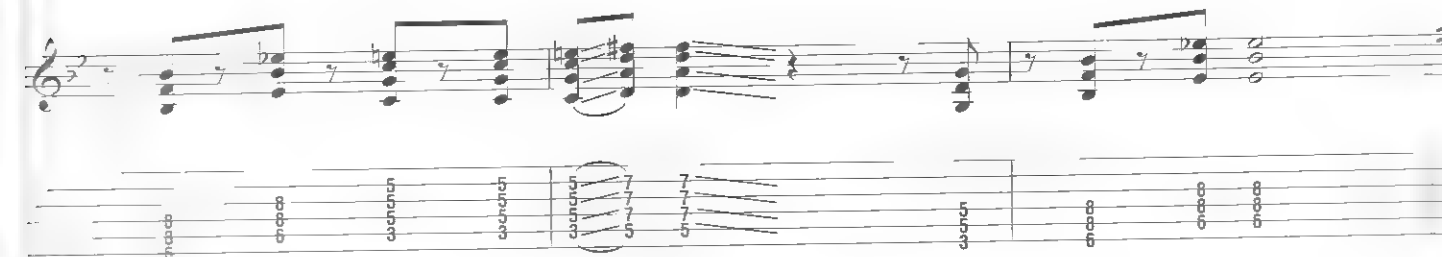
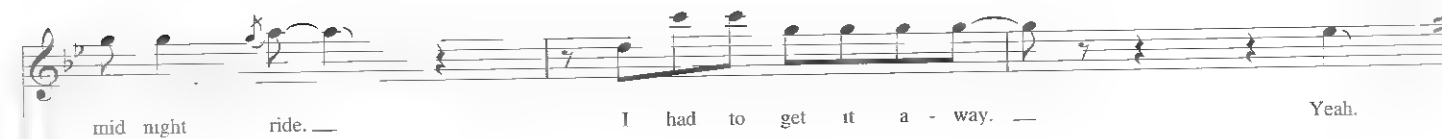
Gtr. 2

G5

Bb5

Eb

(cont in notation)



Pre-Chorus

D A E5 C

I'm not a lon er, I'm not a fool.

Rhy. Fig. 1

*Gtrs. 1 & 2

P.M. P.M.

*Composite arrangement

D A B5 G5 D A

Don't need a rea son, rea son to be cool. I got my whis key,

Gtr 3 (dist.)

mf

Gtrs 1 & 2

P.M. P.M.

E5 C D A B G NC.

I got my wine. I got my wom an, and this time the lights are go in' out. (Sat

End Rhy. Fig. 1

P.M. P.M.

Chorus

Chorus

A5 N.C. D N.C. A5 N.C.

ur day - night. High. — Sat ur - day - night. High

The musical score for the Chorus is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing rests. Above the staff, the chords A5, N.C., D, N.C., A5, and N.C. are indicated. Below the staff, the lyrics 'ur day - night.' and 'Sat ur - day - night.' are written, with 'High.' and 'High' indicating a high note or a specific pitch. The score is divided into two measures by a double bar line.

Rhy. Fig. 2A

Handwritten musical notation for Rhythm Figure 2A. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord of F#4 and A4, followed by a whole note chord of F#4 and A4. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord of F#3 and A3, followed by a whole note chord of F#3 and A3. A wavy line is drawn above the first measure of the bass staff.

[illegible]

— 'n' dry. — Sat - ur - day — night. I'm high. — Sat -

End Rhy. Fig. 2A

End Rhy. Fig.

ur - day__ night.) High ____ 'n' ____ dry. ____ Ow!

Gtr 3

Gtr 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtr 1

fbk.

Phon. C

Verse

Gtrs. 2 & 3 tacet

C

D

G5

B \flat 5

E \flat

C

2 I feel bad,

I feel mean,

Gtr 1 Rhy. Fig. 4

Gtr 2

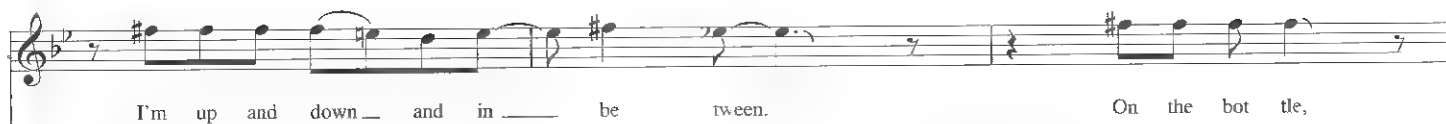
G5

Bb5

Eb

Gtr 2 tacet
C D

G5



Bb5

Eb

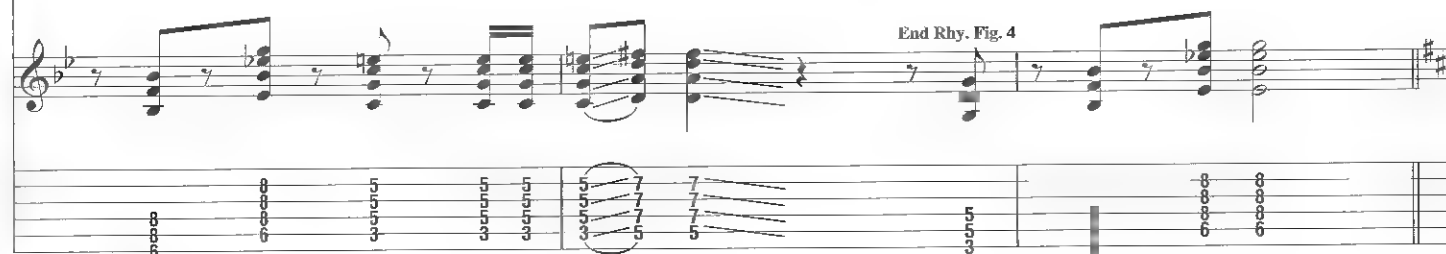
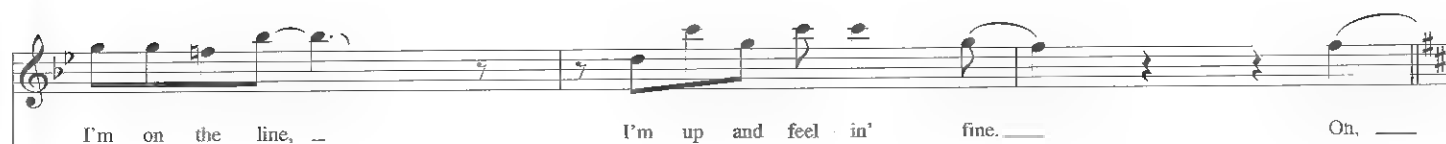
C

Gtr 2

G5

Bb5

Eb



End Rhy. Fig. 4

Pre-Chorus

Gtrs 1 & 2 w/ Rhy Fig. 1

D

A

E5

C

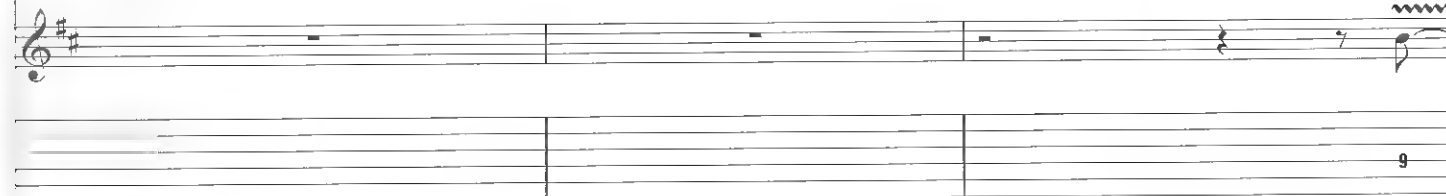
D

A

B5



Gtr 3



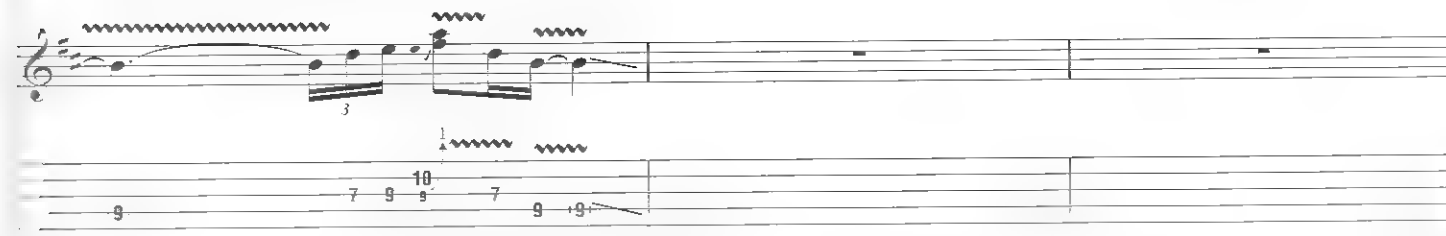
G5

D

A

E5

C



Oh, _____ take me high!

P.S. P.M. - - - - -

*P.M. - - - - -

*Gradually lift P.M.

Guitar Solo

A Dsus4 D Em

1/4 1/2

14 14 14 14 14 14 14 12 14 12

Rhy. Fig. 5

End Rhy. Fig. 5

P.M. - - - - - let ring - - - - -

3 0 3 3 3 3 3 3 3 0

0 0 0 0 0 0 0 0 0 0

Gtr. 1: w/ Rhy. Fig. 5 (6 1/2 times)

A Dsus4 D Em A Dsus4 D Em

1/4 1 1/4

5 7 5 5 5 7 5 5 5 5 3 3 0 3 0 2 2 2 (2+) 12 12 12 14 12 12 12 14 12 14

[illegible]

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of eighth-note triplets, each with a grace note, moving up the fretboard. Chord symbols above the staff indicate the harmonic progression: Dsus4, D, Em, and A. The bottom staff shows the fret numbers for the left hand, with fingerings (1, 2, 3) indicated for the first three triplets. A 'let ring' instruction is placed above the final triplet. The notation concludes with a final chord symbol 'A' and a wavy line indicating a sustained note.

Gtr. 2
 Gtr. 3
 P S
 12 14 14 14

[illegible]

Verse

Gtr 1 w/ Rhy Fig 4

C D
Rhy. Fig. 6

C
End Rhy. Fig. 6

Gtr. 2

3 Sat ur - day, kick - in' out,

Rhy. Fig. 6A

End Rhy. Fig. 6A

I'll take what's com - in' to me. I got - ta move, num - ber one, ___

Gtrs 2 & 3 w/ Rhy Figs 6 & 6A (2 times)

D G5 Bb5 Eb C D G5 Bb5 Eb C

I'll take what's com - in' to me. I got - ta move, num - ber one, ___

D G5 Bb5 Eb N.C.

Sat - ur day night on the run ___

Sat - ur day night on the run ___

Gtr. 2

Gtrs. 1 & 2

Sat - ur day night on the run ___

Chorus

Gtrs. 1 & 2, w/ Rhy Fig 2 (1st 4 meas.)

Rhy. Fig. 2A (1st 4 meas.)

A5 N.C. D N.C. A5 N.C.

Sat - ur day night High. ___

from *Hysteria*
Hysteria

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange



Intro

Moderate Rock ♩ = 104

* Dadd4

Gmaj7

Gtr 1 (clean)

Riff A

mf
w. chorus
let ring --

let ring

TAB

5 4 5 0 4 5 0 5 4 5 0 4 5 2 5 4 0 4 5

*Chord symbols reflect overall harmony.

Em(add9)

Gmaj7

Gtr 2 (dist.)

8va 1

mp

Harm.

w/ bar

loco

w/ bar

5 7 7

Pitch: E
B

Gtr. 3 (dist.)

mp

* Vol swells

5 5 5

Gtr. 4

let ring

let ring

let ring

3 5 4 0 4 5 0 2 4 0 4 2 3 5 4 0 4 5

Drum

1. Out of touch.

Gtr 2

(7)

Gtr. 4 (dist.)

mf

P.M. P.M.

7 9 7 9 7 7 7 7 9 9 7 7 7

Gtr 3

(5)

Gtr 1

let ring

End Riff A

5 4 5 0 4 5 0 4 5 0 4 5

Verse

Gtr. 1: w/ Riff A (2 times)

Gtrs 2, 3 & 4 tacet

Dadd4

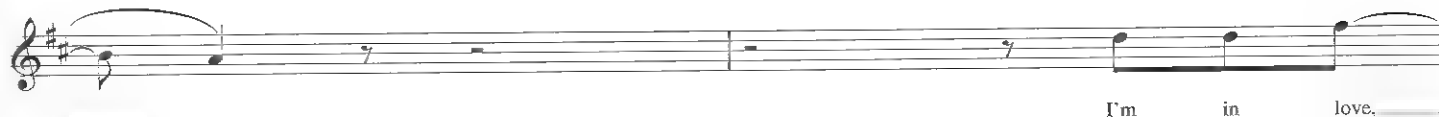
out of reach, yeah.

Em(add9) Gmaj7

You could try to get closer to me.

*w/ echo set for half-note regeneration w/ 2 repeats.

Dadd4



*w/ echo
as before

Gmaj7



Gtr 3

Riff B

mf



Em(add9)

Gmaj7

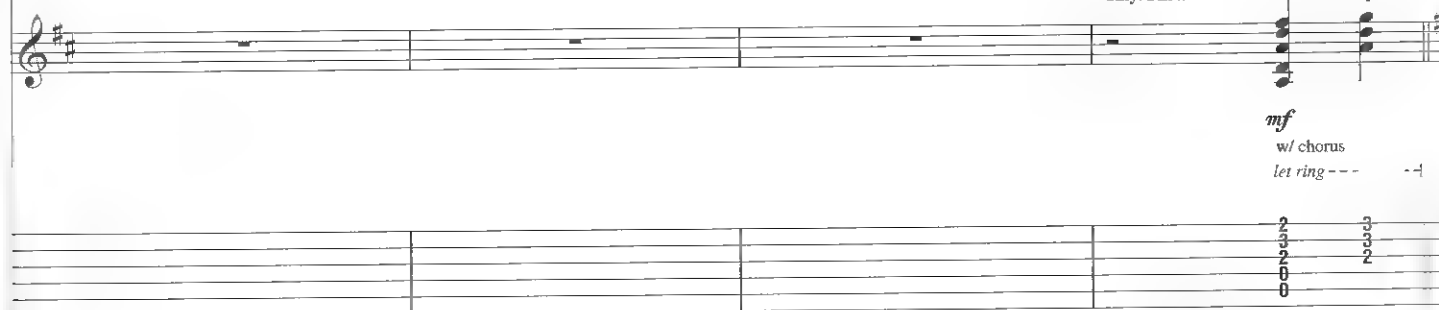
Dadd4

D Dsus4



*Gtrs. 5 & 6 (clean)
Rhy. Fill 1

End Rhy. Fill 1



mf

w/ chorus

let ring

*Composite arrangement

Gtr 1 & 3

End Riff B



Pre-Chorus

Drums: Snare, Kick, Tom, Cymbal
Gtr: A, E, B, F#

Cadd9 D Dsus4 G6/B D Dsus4

I got - ta know to night... if you're a - lone to night...

Rhy. Fig. 1A

Gtrs 5 & 6

mf w/ bar w/ bar w/ bar

let ring --- let ring --- let ring ---

Gtr 3

Rhy. Fig. 1

mp w/ bar w/ bar

Cadd9 G/B D Dsus2 D

Can't stop this feel ing, can't stop this fire. Oh, I get hys

let ring w/ bar w/ bar

End Rhy. Fig. 1A

End Rhy. Fig. 1

w/ bar w/ bar

Fill 1

Gtr 2

w/ bar

15

Chorus
Gtr 6 tacet
Em7

Cadd9

D

ter - i cal, hys ter - i - a. Oh, can you feel it? Do you be lieve it? It's such a
(Oh, can you feel it? Do you be lieve it?)

Gtr 2 Riff C End Riff C
mf
10 8 10 8 7 10 8 10 7 8 7 10 8 10 7 7 7 10 8 10 10 7

Gtr 4 Riff C1 End Riff C1
mf
P M
9 7 9 9 7 9 7 10 10 10 10 9 7 10 7 9 9 7 9 7 7 7 7 7 7 9 7 7 7

Gtr 5 Riff C2 End Riff C2
mp
let ring
4 3 4 3 4 3 5 3 5 3 0 3 2 3 2 3 2 3 2 3 2 3 2 3

Gtr 3 Rhy. Fig. 2
w/ bar
0 (0) 3 5 7 7 5 (7/7/5)
1/2

To Coda 2

Gtrs 2, 4 & 5. w/ Riffs C, C1 & C2
Em7 Cadd9

D

mag i cal mys - ter i - a. When you get that feel-ing, bet ter start be liev-ing. 'Cause it's a
When you get that feel ing, bet ter start be liev - ing.)

Gtr 3
w/ bar
0 0 3 5 7 7 5 7 7 5 7 7 5

mir - a - cle. Oh, say you will. Oo, babe, hys - ter - i - a when you're near

w/ bar

let ring ----- w bar

w/ bar	w/ bar	w/ bar
--------	--------	--------

Gtrs. 1 & 3 w/ R. ff B (1st 4 meas.)
Gtr. 5 tacet
Dadd4

$$= \mathbb{E} f$$

*Fade in w/ vol knob.

Gtr 1: w/ Riff A (2 times)
Dadd4

Gtr. 2 tacet
Gmaj7

2. Out of me, in - to you, yeah.

dim.

*w/ echo set for half note regeneration w/ 2 repeats.

Em(add9)

You can hide, _____

**w/ echo set for half note regeneration w/ 2 repeats.

Gtr 3 w/ Riff B

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of a quarter note F#4, followed by two measures of whole rests, then a quarter note G#4, a quarter note A4, and a half note B4. Below the staff, the lyrics "I'm in you," are written under the notes G#4, A4, and B4 respectively.

Ctr 2

pp *mp*

10
X
7

**Fade in w/ vol knob

[illegible]

Gtr 1

Em add9

yeah. O - pen wide, that's right.

Gtr. 2

(10)
7

12
X
9

Gtr 7 (dist.)

p *mp*

12 15 12 15 12 15 12 12 12 15 12

D.S. al Coda 1

Gtrs. 5 & 6. w/ Rhy Fill 1

D Dsus4

Gmaj7

Dadd4

dream me off my feet. Oh, be - lieve in me.

1

2

3

as four

w/ bar

w/ bar

w/ bar

15
X
12

14
X
11

14 12 12
11 9 9

12 12
9 9

12 10
9 7

1

w/ bar

(12) 12 10 10 (10) (10)

⊕ Coda 1
Interlude

N.C.

Gtrs. 3 & 5 tacet

Gtr. 3

A5

Gtr. 2

**w/ delay

**Set for dotted eighth-note regeneration w/ 6 repeats

Gtr. 8 (dist.)

* ppp

f

*** ppp

f

Gtr. 7

* ppp

f

*** ppp

f

*Fade in w/ pre-echo.

***As before

& 8 tacet

N.C.

Come on.

f
w/ bar

[illegible]

D N.C. A5
 Gtr 2
 w/ bar
 10 10 12 10 15 14 12 14 12 14 12 14 12 10 17 14

60

Gtrs. 5 & 6: w/ Rhy. Fill 1

Dsus4

D

Gtr. 2

(14) 14 14 14 14 12 14 12 14 14 15

Gtr. 7

w/ bar

(6) 7 7

Gtr. 3

P.M. P.M. P.M.

2 0 0 0 0 2 0 0 0 0 2 0 0 0 3 0 0 0 0

Coda 2

Gtrs. 2, 4 & 5 w/ Riffs C, C1 & C2 (2 times)

Gtr. 3 w/ Rhy. Fig. 2

Em7

Cadd9

D

mir - a cle. Oh, say you will. Oo, babe. (Oh, can you feel it? Oo, babe. —

Em7 Cadd9 D

Do you be - lieve it? Oh. — Hys - ter i - cal, — hys - ter - i a. —

(I get hys ter - i cal, — hys - ter - i a.) —

You'd bet - ter be - lieve it. God, it's a

When you get that feel - ing, bet ter start be - liev - ing.)

Err- Cadd9 D

mir - a cle. Uh, say you will. Oh, babe, say you will.

Outro

Gtr. 1: w/ Riff A (1st 4 meas.)

Gtr. 4: w/ Riff E (till fade)

Dadd4

Gmaj7

Gtr. 2 Riff F

10 10 10 10 12 7 5 7

Gtr. 3 Riff G End Riff G

mf 5 4 5 5 4 5 5 4 5 5 4 5 3 5 4 5 4 5 3 5 4 5 4 5

Gtr. 1: w/ Riff A (1st 2 meas.)

D

Gtr. 5

mf

Gtr. 4: w/ Riff A (1st 2 meas.)

Dus4

Get clos er, ba - by. Get clos er to me.)

End Riff F

(7) 7 5 7 7 7 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5

Gtr 1 w/ Riff A (1st 2 meas, till fade)
 Gtr 2 w/ Riff F
 Gtr 3 w/ Riff G (till fade)

D Dadd9 D Dsus2 D

Gtr 5 7

Ba - by. Clos - er, (Clos - er, clos -

(Oh.)

(Oh, oo.)

Dsus4 Dsus2 D

er, get clos - er.)

clos - er to me.

Gtr. 6

mp

12 12 10 10
9 9 7 7

Gtr 7

let ring --- 1 let ring - 4

10 10 10
9 (9) 7 9 7 9

Gtrs. 6 & 7 tacet

Dsus4 D Dsus4 D Dsus4 Dsus2 D

Gtr 5 7

w/ bar w/ bar

10 10 12 12 12 12 12 14 14 12 15 12

11 (11) 7 9 7 7 7

15 14 16 15 14 16 16 12 11

[illegible]

Fade out

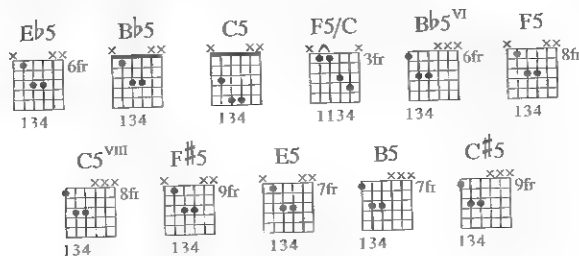
7

The 'Fingering' section consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D1

from Adrenalized

Let's Get Rocked

Words and Music by Joe Elliott, Phil Collen, Richard Savage and Robert John Lange



Intro

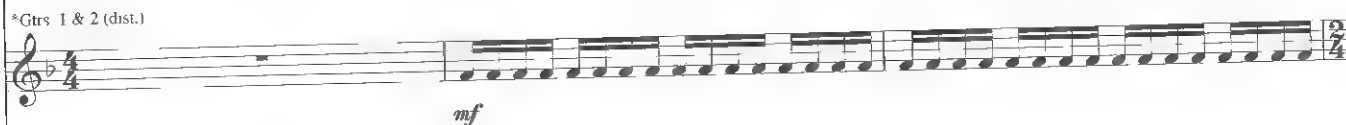
Moderately slow $\text{♩} = 92$

N.C.

**F5



*Gtrs 1 & 2 (dist.)

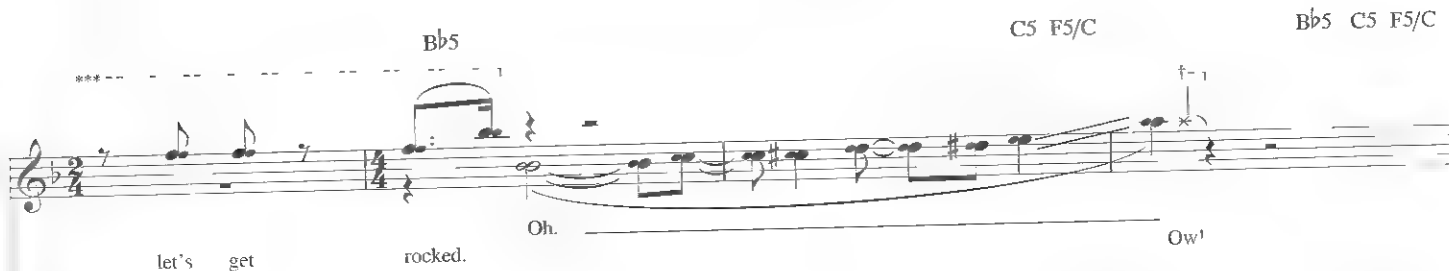


T
A
B

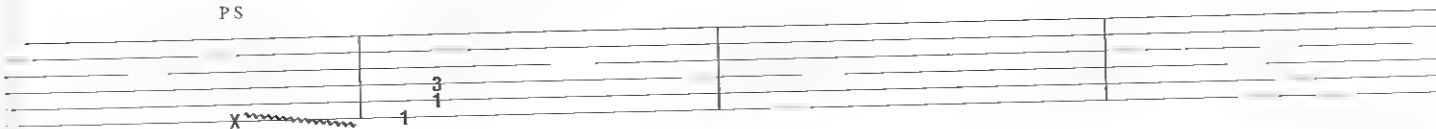
*Composite arrangement

**Chord symbols reflect overall harmony

***w/ reverse gated reverb & echo set for quarter note regeneration w/ multiple repeats.



Gtr 3, dist



tw/ echo set for dotted eighth-note regeneration w/ 2 repeats

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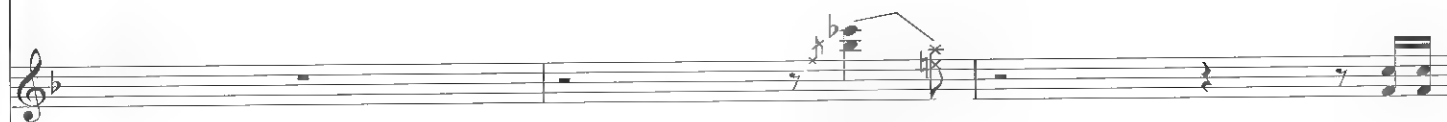
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mf w/ bar
steady dive

rake |

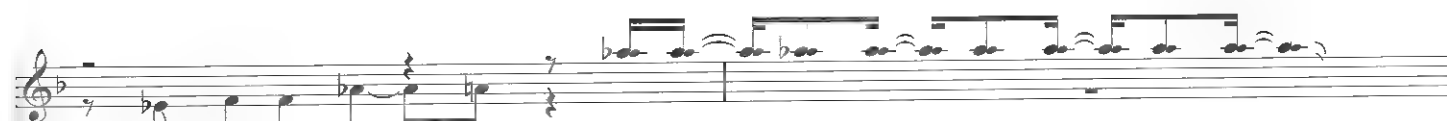
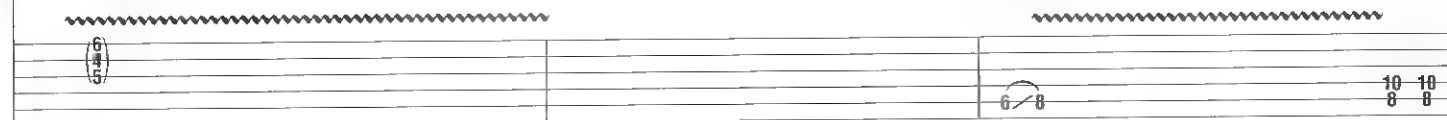
x 11 11

slack



w/ bar

w/ dist.
chorus off

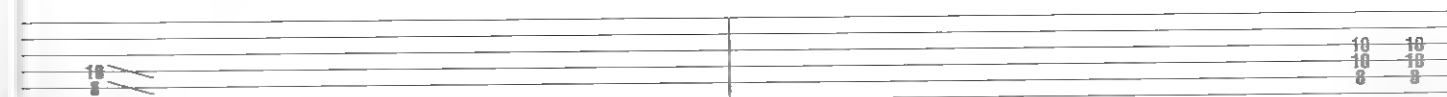
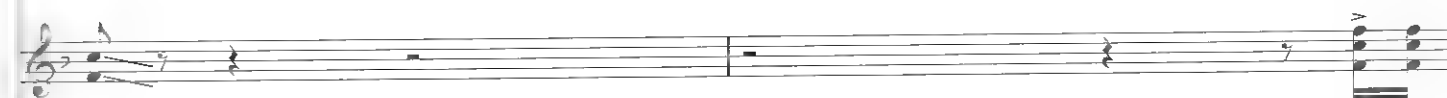


Stop bug - gin' me.

Get up and move your sleep - y head!



fdbk



And don't shake my tree. He said: "Mow the lawn!" Who — me? —

Gtr 2

P.H. P.H.

10 10 8

1 4 1 3 1 4 1

Pitch C

"Walk the dog!" Not my style, man. "Take out the trash!" Oh, no way!

Gtr 1

P.H.

1 4 1 3 1 4 1 3 6

Gtr 2

P.H.

1 4 1 3 1 4 1

"Ti - dy your room!" C' mon, _ get real. I'm sor ry, Dad, got-ta dis ap pear. _ Let's get the rock out - ta here. _

N.C.

w/ bar

2 1/2

w/ bar

(3)

slack

10 10 8

Pre-Chorus

B \flat 5

E \flat 5

Sev-en day week end, _____ up all night. In at the deep end, .

Gtr 4 (dist)

mf

8 10 8 10 8 8 10 8 10 8 8 10 8 10 8 10 8 10 8

Gtrs 1 & 2

8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8

C5 B \flat 5

C5

B \flat 5

Gtr 4 tacet
C5

B \flat 5

hang on — tight. — Won't take a min ute, won't take long. —

8 10 10 8 10 8 10 8 10

8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8

Eb5

Bb5

55 155

Gtr. 1

all the way. — get it night and day. — Come on...

Gtr 5

Gtr. 2

To Coda \oplus

Bb5 C5 F5/C

Bb5 C5 F5/C'

(2nd time, cont. in notation)

(cont. in notation)

2. I'm your

Let's get, let's get, let's get, let's get — rocked.

File 1

End Fill 1

18

I'm driv in' with my ba by

w_Y bar

ack

3/1

steady dive

 $+1/2$
$$\begin{array}{r} 10 \\ 10 \\ 8 \end{array} \quad \begin{array}{r} 10 \\ 10 \\ 8 \end{array}$$

She's dial - in' through _ my ra - di - o _ _ _ and I'm

rake t

let ring --

X 11 11 11 11 11 11
X 11 11 9 9 9 9 (9)

$$\begin{pmatrix} 10 \\ 10 \\ 8 \end{pmatrix}$$

1/2

Gtr 1 tacet

read - y to make — my move. — But what she got ain't rock 'n' — roll — and it

Gtr 2

3 1 3 1 3 (3)

Gtr. 1 tacet

real - ly blew — my groove. — It was: (Cho pin, Mo - zart, Bee tho - ven. — It —

Gtr 1

PH rake — 8 (8)

Gtr 2

1/4 w/ bar 4 1 2 1/2

makes me wan na scream! — Ow! Bach, Tschai - kov - sky, vi - o - lins. —

PH. w/ bar rake 1 Pitch. B. clack

Dp5

Ab5

Eb5

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a half note G4, followed by a quarter note F#4, and then a quarter note E4. After a bar line, there is a whole rest.

Gtr 7 (dist.)

 \mathcal{M}

*w/ octaver
let ring

Gtr 7 (dist.)

mf
*w/ octaver
let ring

13 13 14 13 14 14 14 13 13 13 16 13 12 13 13 (13)

*Set for 1 octave above.

Gtr 4

Gtr 4



10 11 12 13 14

Gtrs. 1 & 2

[illegible]

Db5

Ab5

Eb5

C5 Bp5

[illegible]

Whoa.

Whoa.

octaver off
P.M. --- -- -- -- }

11 13 15 12 13 15 15 15 13 15 12 13 15 12 13 15 13 15 16 15 16 18 15 18 20 (20) 18 (18)

The image shows a musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody then continues with a quarter note G4, a quarter note F4, and a quarter note E4. The melody concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The score is presented in a clean, black-and-white format with a single staff.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a treble clef and a key signature of one sharp (F#). The first measure is a half note G4, followed by a half note A4. The second measure is a half note B4, followed by a half note C5. The third measure is a half note D5, followed by a half note E5. The fourth measure is a half note F#5, followed by a half note G5. The fifth measure is a half note A5, followed by a half note B5. The sixth measure is a half note C6, followed by a half note B5. The seventh measure is a half note A5, followed by a half note G5. The eighth measure is a half note F#5, followed by a half note E5. The ninth measure is a half note D5, followed by a half note C5. The tenth measure is a half note B4, followed by a half note A4. The eleventh measure is a half note G4, followed by a half note F#4. The twelfth measure is a half note E4, followed by a half note D4. The thirteenth measure is a half note C4, followed by a half note B3. The fourteenth measure is a half note A3, followed by a half note G3. The fifteenth measure is a half note F#3, followed by a half note E3. The sixteenth measure is a half note D3, followed by a half note C3. The seventeenth measure is a half note B2, followed by a half note A2. The eighteenth measure is a half note G2, followed by a half note F#2. The nineteenth measure is a half note E2, followed by a half note D2. The twentieth measure is a half note C2, followed by a half note B1. The twenty-first measure is a half note A1, followed by a half note G1. The twenty-second measure is a half note F#1, followed by a half note E1. The twenty-third measure is a half note D1, followed by a half note C1. The twenty-four measure is a half note B0, followed by a half note A0. The twenty-fifth measure is a half note G0, followed by a half note F#0. The twenty-six measure is a half note E0, followed by a half note D0. The twenty-seventh measure is a half note C0, followed by a half note B-1. The twenty-eighth measure is a half note A-1, followed by a half note G-1. The twenty-ninth measure is a half note F#-1, followed by a half note E-1. The thirtieth measure is a half note D-1, followed by a half note C-1. The thirty-first measure is a half note B-1, followed by a half note A-1. The thirty-second measure is a half note G-1, followed by a half note F#-1. The thirty-third measure is a half note E-1, followed by a half note D-1. The thirty-four measure is a half note C-1, followed by a half note B-1. The thirty-fifth measure is a half note A-1, followed by a half note G-1. The thirty-six measure is a half note F#-1, followed by a half note E-1. The thirty-seventh measure is a half note D-1, followed by a half note C-1. The thirty-eighth measure is a half note B-1, followed by a half note A-1. The thirty-ninth measure is a half note G-1, followed by a half note F#-1. The fortieth measure is a half note E-1, followed by a half note D-1. The forty-first measure is a half note C-1, followed by a half note B-1. The forty-second measure is a half note A-1, followed by a half note G-1. The forty-third measure is a half note F#-1, followed by a half note E-1. The forty-four measure is a half note D-1, followed by a half note C-1. The forty-fifth measure is a half note B-1, followed by a half note A-1. The forty-six measure is a half note G-1, followed by a half note F#-1. The forty-seventh measure is a half note E-1, followed by a half note D-1. The forty-eighth measure is a half note C-1, followed by a half note B-1. The forty-ninth measure is a half note A-1, followed by a half note G-1. The fiftieth measure is a half note F#-1, followed by a half note E-1. The fifty-first measure is a half note D-1, followed by a half note C-1. The fifty-second measure is a half note B-1, followed by a half note A-1. The fifty-third measure is a half note G-1, followed by a half note F#-1. The fifty-four measure is a half note E-1, followed by a half note D-1. The fifty-fifth measure is a half note C-1, followed by a half note B-1. The fifty-six measure is a half note A-1, followed by a half note G-1. The fifty-seventh measure is a half note F#-1, followed by a half note E-1. The fifty-eighth measure is a half note D-1, followed by a half note C-1. The fifty-ninth measure is a half note B-1, followed by a half note A-1. The sixtieth measure is a half note G-1, followed by a half note F#-1. The sixty-first measure is a half note E-1, followed by a half note D-1. The sixty-second measure is a half note C-1, followed by a half note B-1. The sixty-third measure is a half note A-1, followed by a half note G-1. The sixty-four measure is a half note F#-1, followed by a half note E-1. The sixty-fifth measure is a half note D-1, followed by a half note C-1. The sixty-six measure is a half note B-1, followed by a half note A-1. The sixty-seventh measure is a half note G-1, followed by a half note F#-1. The sixty-eighth measure is a half note E-1, followed by a half note D-1. The sixty-ninth measure is a half note C-1, followed by a half note B-1. The seventieth measure is a half note A-1, followed by a half note G-1. The seventy-first measure is a half note F#-1, followed by a half note E-1. The seventy-second measure is a half note D-1, followed by a half note C-1. The seventy-third measure is a half note B-1, followed by a half note A-1. The seventy-four measure is a half note G-1, followed by a half note F#-1. The seventy-fifth measure is a half note E-1, followed by a half note D-1. The seventy-six measure is a half note C-1, followed by a half note B-1. The seventy-seventh measure is a half note A-1, followed by a half note G-1. The seventy-eighth measure is a half note F#-1, followed by a half note E-1. The seventy-ninth measure is a half note D-1, followed by a half note C-1. The eightieth measure is a half note B-1, followed by a half note A-1. The eighty-first measure is a half note G-1, followed by a half note F#-1. The eighty-second measure is a half note E-1, followed by a half note D-1. The eighty-third measure is a half note C-1, followed by a half note B-1. The eighty-four measure is a half note A-1, followed by a half note G-1. The eighty-fifth measure is a half note F#-1, followed by a half note E-1. The eighty-six measure is a half note D-1, followed by a half note C-1. The eighty-seventh measure is a half note B-1, followed by a half note A-1. The eighty-eighth measure is a half note G-1, followed by a half note F#-1. The eighty-ninth measure is a half note E-1, followed by a half note D-1. The ninetieth measure is a half note C-1, followed by a half note B-1. The ninety-first measure is a half note A-1, followed by a half note G-1. The ninety-second measure is a half note F#-1, followed by a half note E-1. The ninety-third measure is a half note D-1, followed by a half note C-1. The ninety-four measure is a half note B-1, followed by a half note A-1. The ninety-fifth measure is a half note G-1, followed by a half note F#-1. The ninety-six measure is a half note E-1, followed by a half note D-1. The ninety-seventh measure is a half note C-1, followed by a half note B-1. The ninety-eighth measure is a half note A-1, followed by a half note G-1. The ninety-ninth measure is a half note F#-1, followed by a half note E-1. The hundred measure is a half note D-1, followed by a half note C-1.

Bridge

C5

Bb5

Gtr. tacet

C5

Bb5

C5



It won't take you a min ute,

won't take that long. _____

Oh, _____

So get on, _____ get a with it.

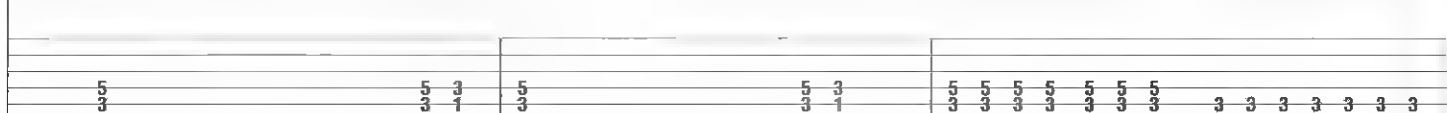
8va--7



18



P.S.



Chorus

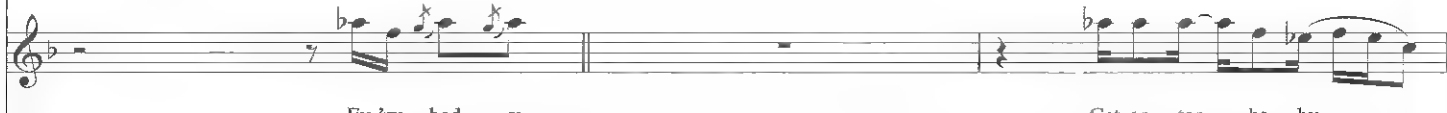
Gtrs. 1 & 2 tacet

N.C.



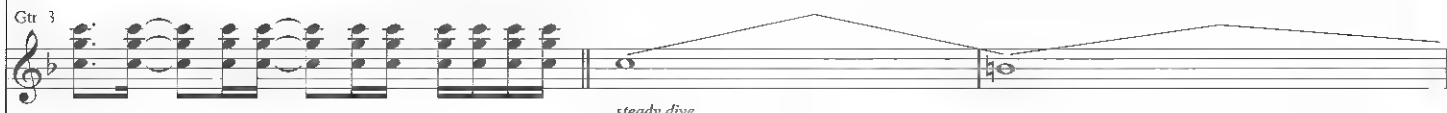
Whoa, _____ come on. _____

Let's get. let's get, let's get, let's get rocked. ...

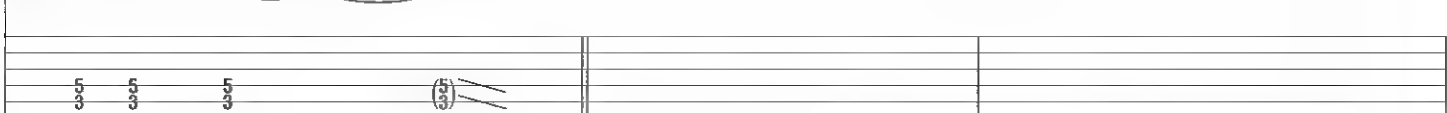
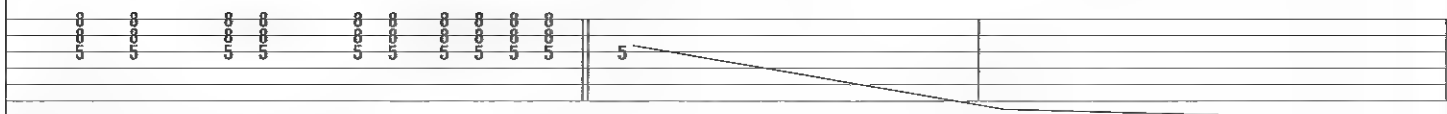


Ev-'ry bod - y...

Get on top, _____ ba by _____



steady dive
w/ bar



Let's get, let's get, let's get, let's get rocked. Oh do you wan na? Do you wan - na?

E♭5 B♭5

Whoa.

(5)

1

slack

Gtrs. 1 & 2

(cont. in slashes)

F#5

Gtrs 1 & 2

Let's get, let's get, let's get, let's get rocked. — Oh, get on top of it. —

Gtr 3

12 12 9 9 10 11 11 12 12 12 12 12 12 12

11 11 11 11 11 11 11 11 11 11 11 11 11 11

12 12 11

11 11 11

Let's get, let's get, let's get, let's get Love to rock_ your bod - y, ba - by. _____
 rocked.

11 11 12 12 9 9 10 11 14 14 14 14 14 14 14 14
 11 11 11 11 11 11 11 11 11 11 11 11 11 11

Let's get, Let's, let's, let's, let's get rocked, yeah. Let's go
 let's let's get get rocked. _____

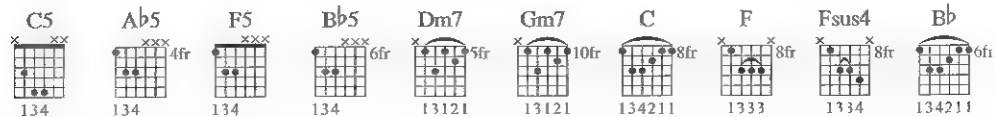
14 12 9 9 9
 11 11 11 11 11

P.S.

from *Hysteria*

Love Bites

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange



Intro

Free time

Dm

(Synth.)



Spoken: If you've got love in your sights, watch out, love bites.

Slowly ♩ = 68

*Dm7

Gm9

C7sus4

Fsus2



1. When you make love

Gtr. 2 (clean) Rhy. Fig. 1A

End Rhy. Fig. 1A



mf

w/ chorus

let ring

let ring

let ring

let ring



Gtr. 1 (clean) Rhy. Fig. 1

End Rhy. Fig. 1



mf

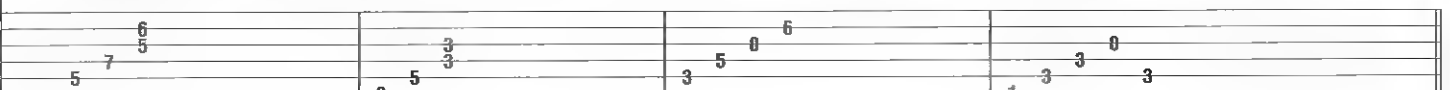
w/ chorus

let ring

let ring

let ring

let ring



*Chord symbols reflect overall harmony

Verse

Gtrs 1 & 2 w/ Rhy. Figs. 1 & 1A (2 times)

Dm7

Gm9



do you look in your mirror?

Who do you think

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C7sus4 F#sus2 Dm⁻

of? Does he look like me? Do you tell lies — and say that it's for

Gm9 C7sus4 F#sus2

ev er? — Do you think twice, — or just touch and see? — Oo, — babe.

D5 F Verse
Gtrs. 1 & 2: w/ Rhy Figs. 1 & 1A
Dm7

Oh, yeah. — 2. When you're a lone, — do you let go? —

Dir. 5 (dist)

* *f* w/ bar — — — — — 1

13 (13) 10 (10) 2

*Vol swell

Dir. 4 (dist)

** *f* w/ bar — — — — —

13 (13) 10 (10) -1 1/2

**Vol swell

Dir. 3 (dist)

f w/ bar

7 7 5 (7) 5 (7) 5 (7) 5 -1 1/2

Gtrs. 3, 4 & 5 tacet
Gm9 C7sus4 F#sus2

— Are you wild and will-ing, or is it just for show? Oo, — come on.

Pre-Chorus

2nd time, Gtr 6 tacet

Ebsus2

Abadd9

I don't wan na touch_ you too_ much ba - by, _____

Gtr. 3
Riff A

let ring - _____ w/ bar

8 11 8 9 8 8 9 (9)

Gtr 5

*T

6 4 5 6 X 4

*T = Thumb on 6th string

Gtr 4

4 4 4 4 4 4 4 4

Fm

Bb

'cause mak in' love_ to you_ might drive_ me cra - zy. _____

End Riff A

let ring - _____ w/ bar

8 11 8 13 8 11 8 11 (11)

let ring

1 3 1 3

let ring

1 1 1 1 3 3

Chorus

Chorus

Gtr 4 & 5

C5 Rhy. Fig. 2

Ab5

F5

Bb5

End Rhy. Fig. 2

C5

bites, love bleeds. It's bring in' me to my knees. Love lives, love dies.

Gtr 3

Riff B

12 15 12 16 13 15 16 15 16 12 16 12 15 12 15 12 16 13 15 16

F5

Bb5

Gtr. 3 tacet

C5

Abmaj7

Fsus2

Bbsus2

It's no sur-prise. Love begs, love pleads. It's what I need.

Gtrs 4 & 5

End Riff B Rhy. Fig. 3

End Rhy. Fig. 3

let ring w/ bar 1 let ring w/ bar 1 let ring w/ bar 1

15 16 12 16 15 (15) 5 (5) 3 5 (5) 3 5 (5) 1 3 5 (5) 1

Interlude

Gtrs 4 & 5 tacet

Dm7

Gm9

C7sus4

C7

Fsus2

3. When I'm with you

Gtr 2

Rhy. Fig. 4A

End Rhy. Fig. 4A

let ring let ring let ring let ring

6 5 5 7 7 3 5 7 3 5 0 6 5 0 3 3 0 1 0

Gtr 1

Rhy. Fig. 4

End Rhy. Fig. 4

let ring let ring let ring let ring

6 5 5 7 7 3 5 7 3 5 0 6 5 0 3 3 0 1 0

Verse

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

Gtr. 2: w/ Rhy. Fig. 4A (1 3/4 times)

Dm7

Gm9

are you some - where else? Am I get ting through. _

C7sus4

Fsus2

or do you please your - self? When you wake . up. _

Dm7

Gm9

will you walk out? It can't be love

C7sus4

Gtr. 2: w/ Rhy. Fig. 1A (last meas.)

Fsus2

if you throw it a bout. Oo, babe. _

Pre-Chorus

Ebsus2

Gtr. 3: w/ Riff A

Abadd9

Ab/G

i don't wan - na touch you too much ba - by. _

let ring --- let ring ---

let ring --- let ring ---

'cause mak - in' love to you might drive me cra zy. Oh. Love

let ring - w/ bar let ring w bar

let ring - w/ bar w bar

Chorus

Gtr 3 w/ Riff B
Gtrs. 4 & 5: w/ Rhy. Fig. 2 (2 times)
C5 Ab5 F5 Bb5 C5 Ab5

bites, love bleeds. It's bring - in' me to my knees. Love lives, love dies.

It's no sur prise. Love begs, love pleads. It's what I need.

Guitar Solo

Dm7

Gm7

Gtr 6 (clean)

mf w/ chorus

mf P.M. End Riff C

7 5 7 7 6 5 5 7 7 5 7 7 6 5 5 7 7 5 7 7 6 5 5 7 7 5 7

F

3

1/2

5 3 5

(5)

5 7 5 6 5 5 7

Dm7

Gm7

let ring ---

3

10 10 10 10 10 10 11 11

10 10 10 10 10 10 10 10

12 12 12 12 12 12 12 12

8 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10

C

F

D.S. al Coda

Oh, yeah.

Gtr. 6

let ring

8 10 8 8 10 8 8 10 8

10 10 10 17 14 14 13 13 13 15 13 13 15 13

17 17 17 17 14 14 13 13 13 15 13 13 15 13

Gtr. 4

Gtr. 5

13

20

13

17

⊕ Coda

Chorus

Gtr 3 & Riff B (1st 3 meas)
Gtrs 4 & 5 w/ Rhy. Fig. 2 (1 1/2 times)

C5 Ab5 F5 Bb5 C5 A75

bites, love bleeds. It's bring in' me to my knees. Love lives, love dies.

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (2 times)

Gtr 4 Fsus4 F Bb C5 Ab5 F5 Bb5

Love, love bites, love bleeds. Love bites. It's bring-in' me to my knees. Love

Gtr. 5

Gtr. 3

1 1 1 12 15 12 16 13 15 13 16 15 16 16 15 13 15

Gtr 3. w/ Riff B (last 2 meas.)

C5 Ab5 F5 Bb5

lives, love dies. It's no sur - prise. Love

Gtrs. 4 & 5: w/ Rhy. Fig. 3

C5 Abmaj7 Fsus2 Bbsus2

begs, love pleads. It's what I need.

Outro

Dm

Spoken: If you've got love in your sights,

Begin fade

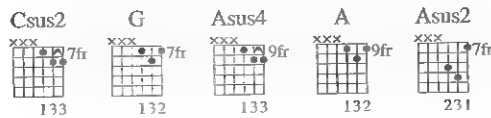
Fade out

watch out, love bites.

from *Pyromania*

Photograph

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange



Intro

Moderate Rock ♩ = 123

N.C.

*E5

B

Gtr. 2 tacet
A5

D5/A

E5

B

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr 1 (dist)

Gtr 2 (dist)

*Chord symbols reflect overall harmony

A5

D5/A

E5

B

A5

D5/A

E5

B

Oo. —

**Gtrs. 1 & 2

**Composite arrangement

Verse

A5 D5/A E5 B A5 D5/A

1. I'm out - ta luck, out ta love. Got a pho -

Rhy. Fig. 2

The first system of the verse features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "1. I'm out - ta luck, out ta love. Got a pho -". Above the vocal line are the chords A5, D5/A, E5, B, A5, and D5/A. Below the vocal line is a guitar line with a rhythmic figure labeled "Rhy. Fig. 2". The guitar line consists of six measures, each with a fret number (10, 9, 7, 0) and a duration (10, 7, 0). The bass line is shown below the guitar line with fret numbers (10, 9, 7, 0) and a duration (10, 7, 0).

E B A5 D5/A E5 B

to graph, pic - ture of, uh, pas - sion kill - er. you're too

The second system of the verse continues the vocal line with the lyrics "to graph, pic - ture of, uh, pas - sion kill - er. you're too". The chords above the vocal line are E, B, A5, D5/A, E5, and B. The guitar line continues with the rhythmic figure, and the bass line shows fret numbers (9, 9, 8, 8, 8) and durations (10, 7, 0, 10, 7, 0).

A5 D5/A E5 B A5 D5/A E5

much. You're the on ly one I wan - na touch. 2 I

End Rhy. Fig. 2

Gtrs 1 & 2

The third system of the verse concludes the vocal line with the lyrics "much. You're the on ly one I wan - na touch. 2 I". The chords above the vocal line are A5, D5/A, E5, B, A5, D5/A, and E5. The guitar line continues with the rhythmic figure, and the bass line shows fret numbers (10, 9, 7, 0, 10, 9, 8, 8, 8, 2, 2, 2, 10, 7, 0) and durations (10, 7, 0, 10, 7, 0, 10, 7, 0, 2, 2, 2, 10, 7, 0).

Gtrs 3 & 4 (dist)

f

The fourth system of the verse shows the guitar line for Gtrs 3 & 4 (dist) with a rhythmic figure. The bass line shows fret numbers (10, 9, 8, 8, 8, 2, 2, 2, 10, 7, 0) and durations (10, 7, 0, 10, 7, 0, 10, 7, 0, 2, 2, 2, 10, 7, 0).

§ Verse

Gtrs. 1 & 2. w/ Rhy. Fig. 2

Gtrs. 1 & 2, w/ Rhy. Fig. 2

E5 B/E A5/E D5/A E5 B/E

see your face — ev - 'ry time — I — dream, . on ev 'ry page, ev 'ry
4. You got some — kind of hold — on — me. — You're all wrapped up — in —

Gtrs 3 & 4

PM PM.

§ § Pre-Chorus

1st & 2nd times, Gtrs. 1, 2 & 3 tacet
3rd time, Gtrs. 1, 2 & 6 tacet

3rd time, Gtrs. 1, 2 & 6 tacet

*Kybd arr. for gtr.

To Coda 1

To Coda 2

G/B C Dadd4 Em(add9) G/B C

All I've got is a pho to graph. But it's not e-nough.

Pho to graph. Pho to - graph.)

2 0 3 2 0 5 4 7 4 0 2 0 3 2 0 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 5 meas.)

E5 B/E

Gtr 2 tacet
N.C.

3. I'd be your lov - er if you were there.

Gtrs. 3 & 4

w/ dist.
chorus off

P.M.

4 5 5 5 4 5 5 5 4 5 5 5 4 5 5 5 (5)

A5/E D5/E

E5

B/E

A5/E D5/E

E5

B/E

Put your hurt on me, if you dare. — Such a wom - an, you got

P.M.

2 0 3 2 0 5 4 7 4 0 2 0 3 2 0 2

A5/E D5/E E5 B/E A5 E5

style. — You make ev 'ry man feel like a child, oh. —

Gtrs 1 & 2

Gtrs 3 & 4

P.M. —

♢ Coda 1

Interlude

*Gtrs 1 & 2: w/ Rhy Fig 1 (2 1/2 times)

G/B C E5 D5 E5 B

- to graph. — You've gone straight to my head. —

Pho - to graph.) —

*Gtr 1: w/ dist

Guitar Solo

Gtr. 6

E5

B5

A5

E5

B5

Gtr 6

loco

grad. bend

Gtrs 1 & 2

P.M.

P.M.

A5

E5

B5

A5

E5

w/ bar

-1/2

1/2

P.M.

D.S.S. al Coda 2

B5

A5

8va

11 9 12 9 12 14 14 12 12 14 16 16 14 14 16 16 17 (17)

9 9 9 10 12 (12) 12 12 14 16 14 14 12 12 14 16 16 14 14 16 16 17 (17)

9 9 9 10 12 (12) 12 12 14 16 14 14 12 12 14 16 16 14 14 16 16 17 (17)

⊕ Coda 2

G/B

C

C5

D5 E5

to graph. _____ I wan-na touch you. _____ Ah. _____

Pho - to graph.) -

w/ dist. *mf* *cresc.* *f*

*P.M. - - - - -

*Gradually lift P.M.

mf *cresc.* *f*

**P.M. - - - - -

**Gradually lift P.M.

Outro

Bkgd Voc : w/ Voc. Fig. 1 (till fade)

***Gtrs. 1 & 2: w/ Riffs A & A1 (till fade)

G/B C Dadd4 Em(add9) G/B C Em(add9) Dadd4

Oh, _____ yeah, pho - to graph. _____

***Gtr 1 w/ clean tone

G/B C Dadd4 Em(add9) G/B C Em(add9) Dadd4

Are you pos - ing, girl?

PH

Pitch E

G/B C Dadd4 Em(add9) G/B C

I wan - na know. I wan -

8va

17 17 17 (17) 15 17 17 (17) 15 17 15 17 15 17 17 19

Em(add9) Dadd4 *Begin fade* G/B C Dadd4 Em(add9)

- na know. I wan na know

8va loco

19 1/2 1/4 20 (20) 17 15 14 17 15 17 15 13 15 13 16 14 16 14 12 14 16 17 21 (21) 7

G/B C Em(add9) Dadd4 G/B C Dadd4 Em(add9) *Fade out*

I wan - na touch!

8va loco

22 1/2 (22) 22 22 22 (22) 1/4 7 9

from *Hysteria*

Pour Some Sugar on Me

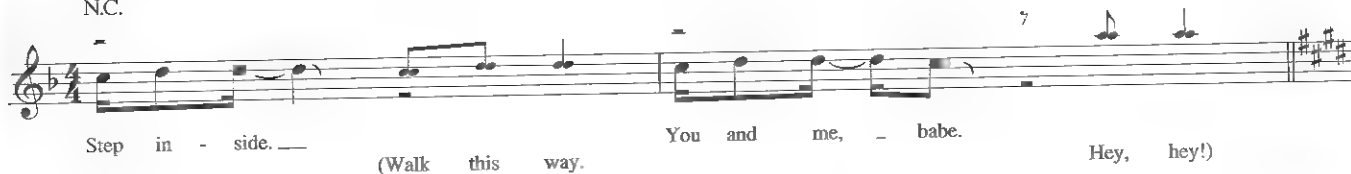
Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange



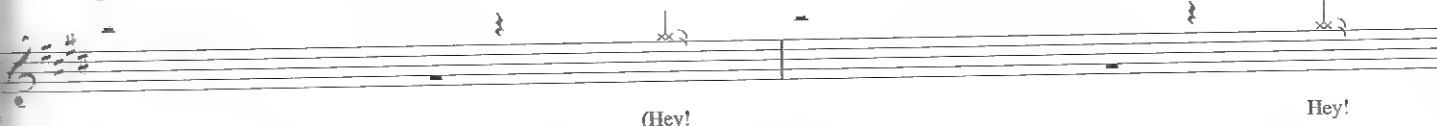
Intro

Moderate Rock ♩ = 92

N.C.



*C#5

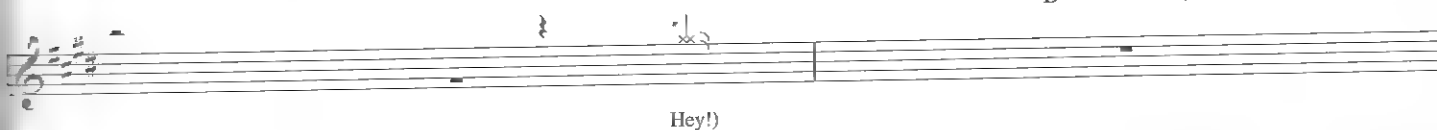


(dist.) Riff A

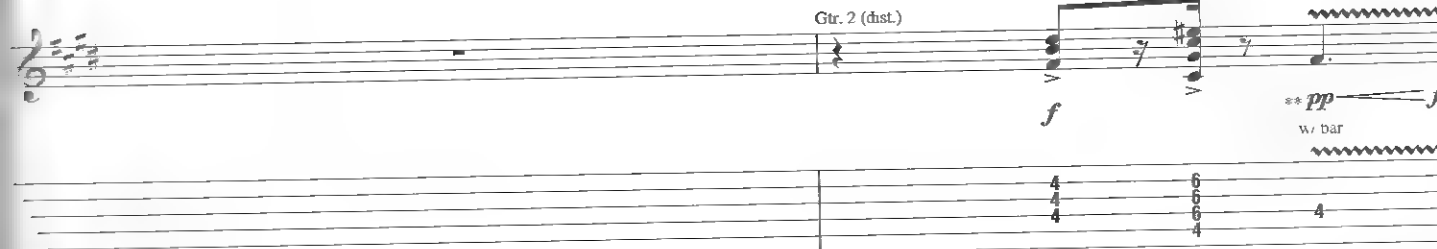


*Chord symbols reflect implied harmony

B C# N.C.



Gtr. 2 (dist.)



**Vol. swell

End Riff A



***Vol. swell

Verse

N.C.



1. Love is like the bomb, ba by, come and get it on. Liv - ing like a lov - er with a ra dar phone.

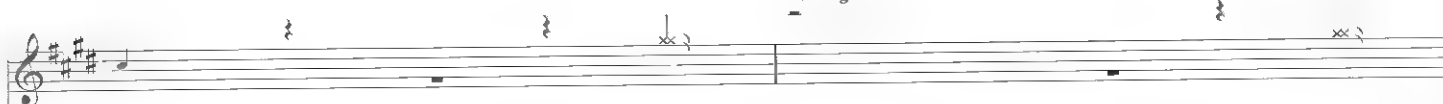


Look - in' like a tramp, like a vid e - o vamp. Dem - o - li tion wom - an, can I be your man? (Your

C#5

Voc. Fig. 1

End Voc. Fig. 1



man.

Hey!

Hey!

*Gtrs 1 & 2 Rhy. Fig. 1

End Rhy. Fig. 1



P.M. -- 1

P.M. --- 1



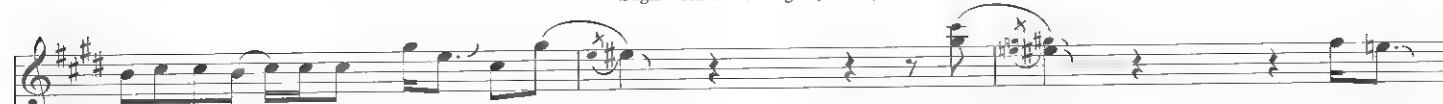
*Composite arrangement

Gtrs 1 & 2 w/ Rhy Fig 1 (1 1/2 times)



Raz zle and a daz-zle and a flash a lit-tle light. Tel e - vi sion lov - er, ba by, go all night. Some time, an y time, sug - ar me sweet.

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)



Lit tle miss in - no cent, sug ar me. Yeah. —

Yeah. —

Come on.

Gtrs. 1 & 2

Rhy. Fig. 2

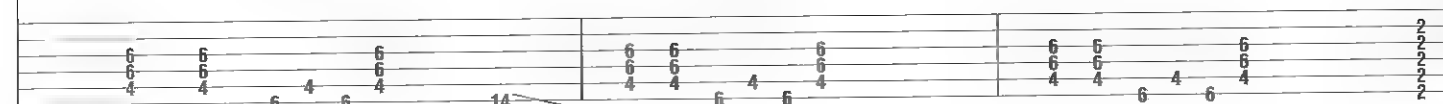
End Rhy. Fig. 2



P.M. --- 1

P.M. 1

P.M. --- 1



Pre-Chorus

F#

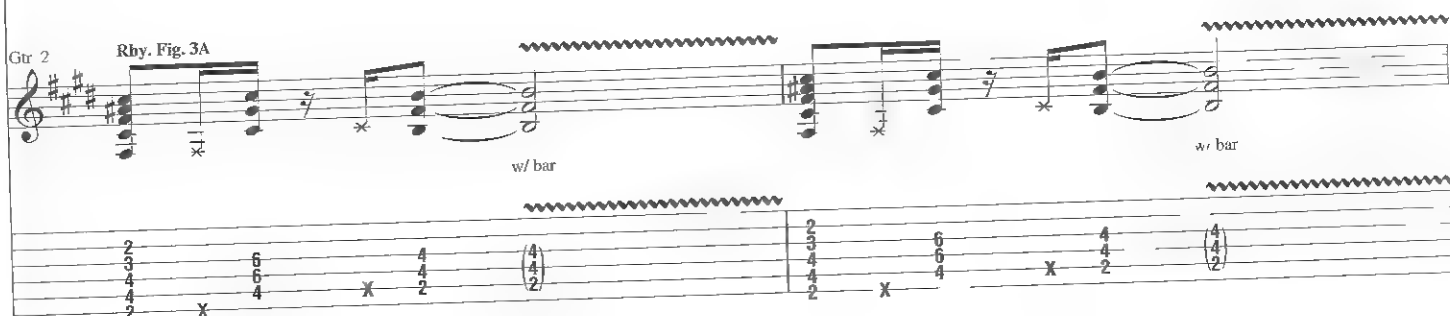
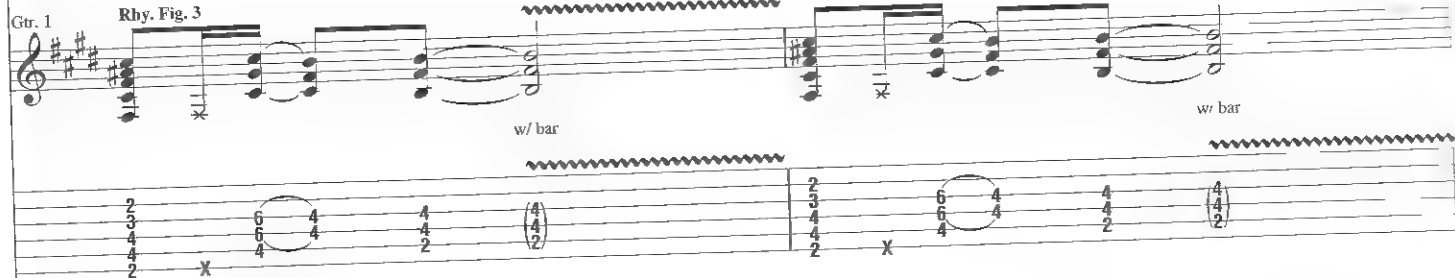
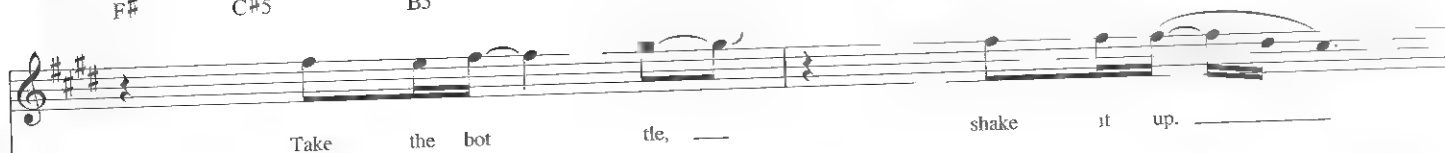
C#5

B5

F#

C#5

B5



E

B5

A5

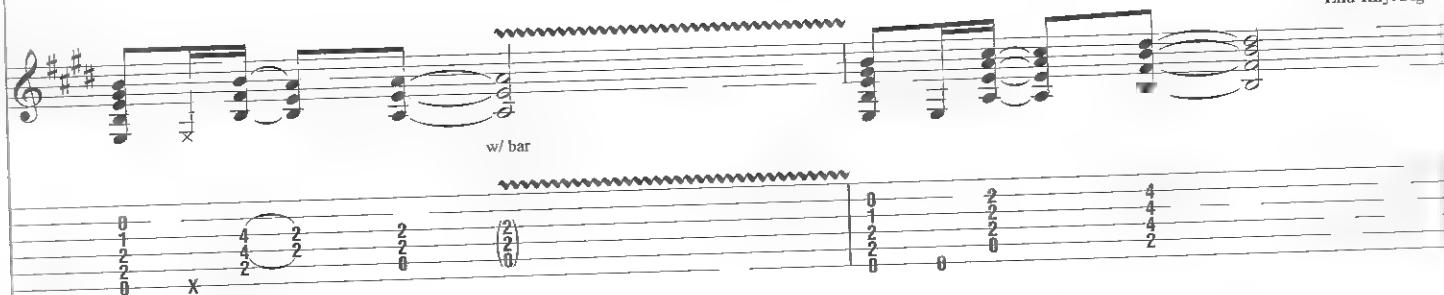
E

A

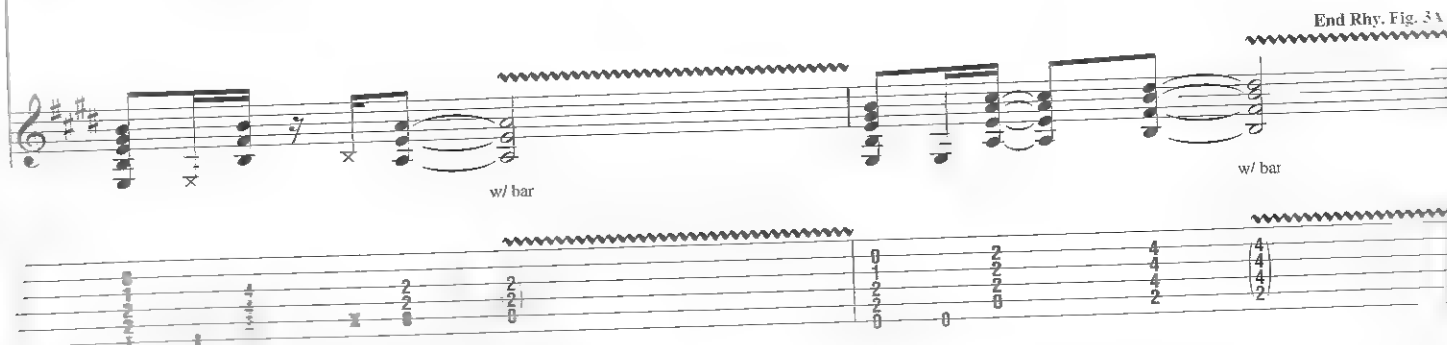
B



End Rhy. Fig. 3



End Rhy. Fig. 3A



Chorus

E A B

(Pour some sugar on me. Oo, in the name of love.

Rhy. Fig. 4

End Rhy. Fig. 4

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E A B

Pour some sugar on me. Come on, fire me up.

To Coda

E A B

Pour your sugar on me.) I can't get enough

Gtrs. 1 & 2

P.M.

(1st time, Gtr 1, cont. in slashes)
(2nd time, Gtrs. 1 & 2, cont. in slashes)

Riff C

Gtr 3 (semi clean)

mf

C#5
Gtr 1

I'm hot, stick y sweet, from my head to my feet, yeah.

Gtr 2

* *pp* *f*
w/ bar w/ bar
3 1/2 2 1/2 -1 1/2 2 1/2
*Vol. swell

Interlude

Gtr 1 w/ Riff A
Bkgd. Voc. w/ Voc. Fig. 1 (3 times)

C#5

B C# N.C.

Lis - ten.
fddb. w/ bar
11 (11) (11) (11) 4 4 4
** *pp* *f*
1/2
**Vol. swell

Verse

N.C.

2. Red light, yel low light, green a light, go! Cra zy lit - le wom - an in a one man show.

Gtr 2

11 (11) (11) (11) 4 4 4
** *pp* *f*
1/2
**Vol. swell

Mir - ror queen, man - ne - quin, rhy - thm of a love. Sweet _ dream, sac cha rine, loos - en up. Loos -

w/ bar

1 1/2

Gtr 1 w/ Rhy Fig 1 (3 times)

C#5

up.) Uh, loos - en up. You got to

squeeze a lit - tle, squeeze a lit - tle, tease a lit - tle more. Eas - y op - er - a - tor come a knock-in' on my door.

Riff B End Riff B

* P.M.

** P.M

*Gradually lift P.M.

**As before

Gtr. 2: w/ Riff B

Some time, an y time, sug - ar me sweet. Lit - tle miss in - no - cent sug - ar me. Yeah. _

Gtr 1 w/ Rhy Fig 2

Yeah. Give a little more.

*P.M. - - - - - P.H. - - - - -

*Gradually lift P.M.

Pitch: E# G#

⊕ Coda

Gtrs. 1, 2 & 3 tacet
N.C.

C#5

Gtrs. 1 & 2

I'm hot, stick - y sweet, from my head to my feet, yeah.

Gtr 3

Interlude

D5

dist)

*** pp f

pp f

Backwards gtr arr for gtr
***Vol swell

Gtr. 4 tacet

mf

P.M. - - - - -

mf

P.M. - - - - -

First Key: F#m

D5

mf

P.M. -----

P.H. ----- *f*

Pitch: A

mf

P.M. -----

Gtr 2. w/ Rhy. Fig 5

Gtr 3

Harm

w/ bar

Gtr 1

P.M.

P.M. 1

P.M.

w/ bar


Bridge

Gtrs. 1, 2 & 3 tacet
N.C.



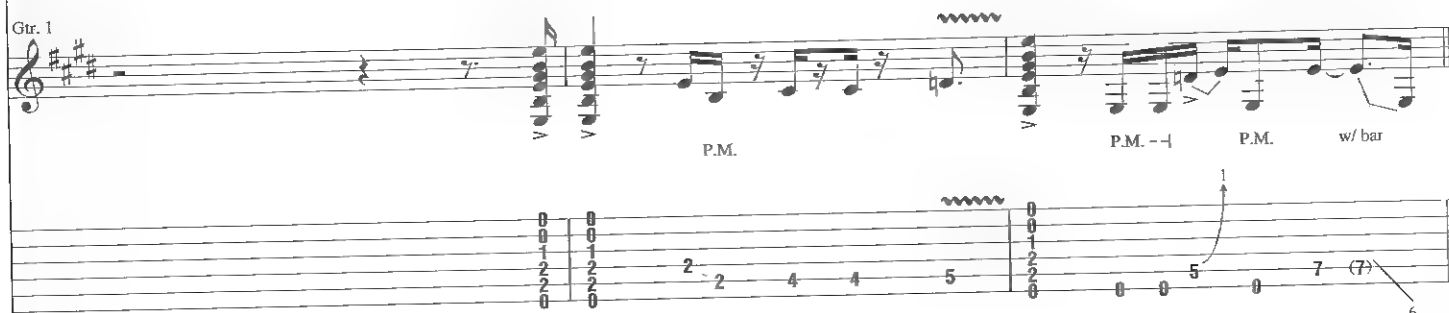
Sweet to taste. 'Cause I'm hot, so hot, stick y sweet - from my sweet.
(You got the peach-es, I got the cream. Sac-cha rin.)

Gtr 2



head, my head a to my feet. Head, head, my feet.) Do you take sug ar? A one lump or two? -

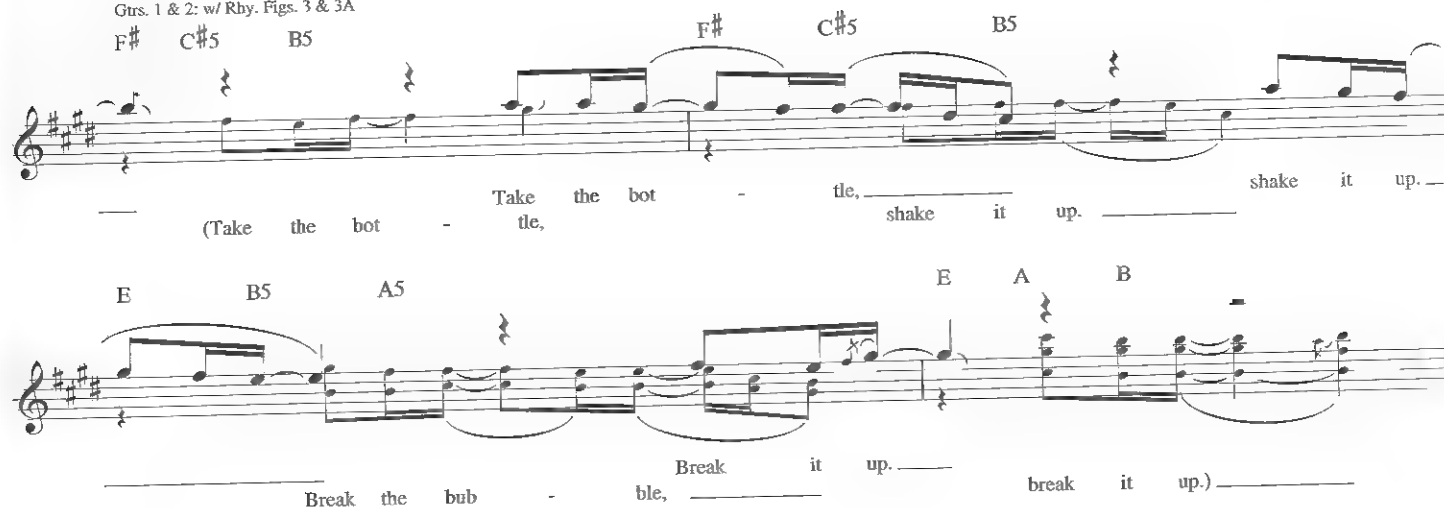
Gtr. 1



P.M. P.M. -- P.M. w/ bar

Pre-Chorus

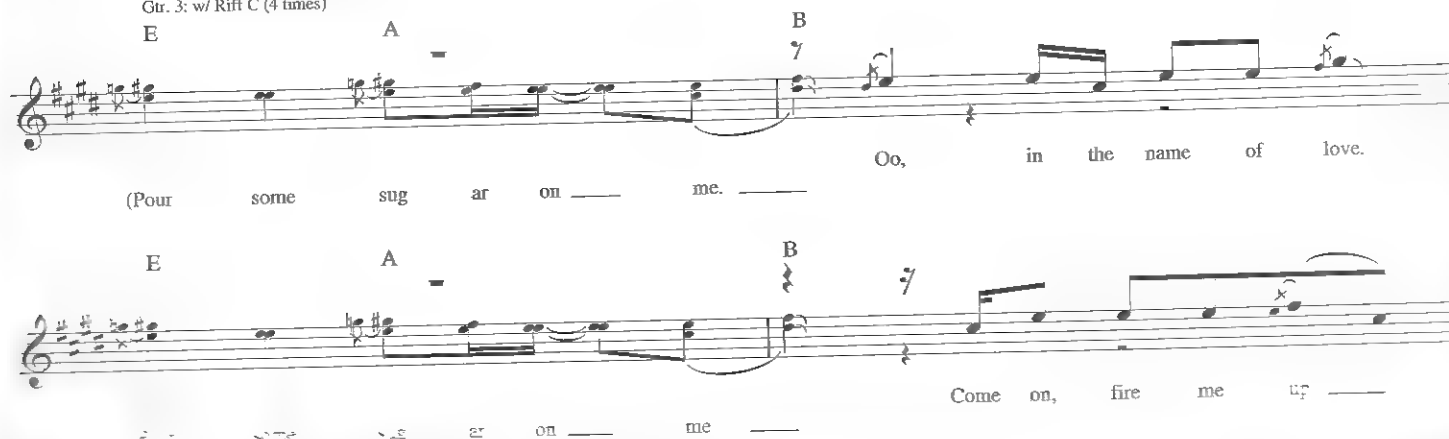
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
F# C#5 B5



(Take the bot - tle, shake it up. - shake it up. - Break the bub - ble, Break it up. - break it up.)

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (7 times)
Gtr. 3: w/ Riff C (4 times)



Oo, in the name of love. (Pour some sug ar on me. - Come on, fire me up -

Gr 3

Riff D

End Riff D

5 0 5 0 5 0 5 0 5 0 5 0 5 0 | 5 0 5 0 5 0 5 4 4 4 4 4 5 0 5 0

Gtr. 3: w/ Riff D (4 times)

E A B

Pour some sugar on me. Oh, in the name of love.

11 12 12 9 12 12 12 10 12 (14) 16 16 16 16 16 16 16 16 16 16

The musical score is presented in three systems. The first system shows the vocal melody starting with the lyrics "Pour some sugar on me." and "Get it, come get it." The second system continues the vocal melody with a wavy line indicating a sustained note. The third system shows the piano accompaniment with fingerings and a wavy line indicating a sustained note.

Vocal Melody:

System 1: E A B 7
 Pour some sug - ar on me. Get it, come get it.

Piano Accompaniment:

System 1: 19 19 19 (19) 17 19 19 19 19 0 0

E A B

Pour your sug ar on me. Oh.

E A B

Pour some sug ar on me.) Yeah. Sug ar me.

E A A B

Gtr 1

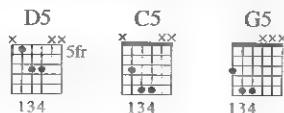
Gtr 4

Gtr. 2

P.M.

from *On Through the Night*
Rock Brigade

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis



Intro
Moderate Rock ♩ = 147

*D Asus4 A5 B♭5

Gtr. 1 (dist.)
mf *let ring* --- 1

TAB

Gtr. 2 (dist.)
mf

TAB

*Chord symbols reflect overall harmony

C5 N.C. D5 Dsus4

Ah. ---

P M 1 *let ring* --- 1

let ring --- 1

D5 A5 Bb5 C5 N.C. D5

1. Well, in the

*Composite arrangement

Verse
2nd & 3rd times, Gtr. 3: w/ Fill 1 (2 times)

D5 Dsus4 D A5 Bb5 C5

mid dle of the night and the ear ly morn ing light, you can hear them a mil li on miles
hit your town - you'd bet - ter get down. I'm tel lin' no lies to you, mis
mid - dle of the night and the ear - ly morn - ing light if you hear them com - in' your way,

N.C. D5 Dsus4 A5 Bb5

a - way. They'll be bang - in' on their drums, bang - in' on your door,
ter. 'Cause they live for rock 'n' roll. They'll try to steal your soul, might
well, you'd bet ter watch your step, don't step out of line 'cause

Fill 1
Gtr. 3 (dist)

mf 1 hold bend

9 10 9 (9) 7 7 9 7

Chorus

C5 N.C. D5 G5 F5 D5

wav - ing their flags tell - ing you to score. Watch out for the

e - ven try to steal your sis - ter.

here they come one more time.

let ring ----- 1

To Coda 2 ⊕

F5 C5 F5 D5 F5 G5

_____ bri - gade. _____ Oh, no, - it's the rock _____ bri - gade. _____

(Rock bri - gade. Rock bri - gade.)

P.M. P.M.

To Coda 1 ⊕

F5 D5 F5 G5 A5 Bb5

Look out - for the rock _____ bri gade - lead ing you a - way. _____

P.M.

C5 D5 Dsus4 A5 Bb5

A - way.

C5 N.C. D5 Dsus4

P.M.

A5 Bb5 C5 N.C. D5

2. So when they

D.S. al Coda 1

⊕ Coda 1

G5 A5 Interlude Bb Bb/A

lead - ing you a way.

Gtr. 1

Riff B

let ring -

Gtr. 2

B♭ G B♭ F B♭ C B♭ B♭ A B♭ C

A way. A

mf

ring

(cont. in slash)

Guitar Solo

D5 C5 G5 C (5) 3fr D

Gtr 2

(cont. in notation)

Gtr 3

f

*w/ wah wah

1/4

1/2

*Used as filter

End Riff B

Riff C

Gtrs. 1 & 2

et ring

C5

G5

D

C5

G5

1 hold bend
T
grad. release
1/2

5 7 9 (9) 17 (17) 9 (9) 7 9 7 7 9

End Riff C

0 3

D

C5

G5

D

Gtr 3

1 1/4

(9) 7 10 7 10 7 10 9 7 9 7 9 10 11 12 12 10 12 10 12 10 13 10 13 10 13 12 10

C5 G5

A

G5

C5

Gtr 3

9 10 12 10 9 10 9 12 10 9 12 10 9 12 10 9 11 9 9 12 12 9

12 10 12 10 12 (12) 20 0 0

Gtrs 1 & 2

0 3 5 5 3 4 5 5 3 4 5 5 3 4 5 5 3

A C5 G5 A

10 9 10 9 10 9 12 9 10 10 12 9 9 10 9 12 9 10 11 19 17 19 17 19 17 19

5 5 3 4 5 5 3 4 5 5 3 4 3 5 5 3 4 5 5 3 4

G5 C5 A C5 G5 C5

8va *loco*

19 20 19 (19) 17 19 17 19 17 20 17 20 17 20 19 17 19 17 19 17 19

5 5 3 4 5 5 3 4 5 5 3 4 5 5 3 4 5 5 3 4

Gtr. 3 tacet

E5 D5

(19) (19)

D Dsus4 A5 Bb5 C5 N.C. D5

3. So in the

⊕ Coda 2

Chorus

G5 F5 D5 F5 C5

1. Look out _____ for the rock _____ bri gade.
2. I said watch _____ (Rock bri - gade.)

F5 D5 F5 G5 F5 D5

{ You'd bet - ter watch for } the rock _____ bri gade. _____ Don't let your eyes off the rock
keep your eyes on the Rock bri - gade.)

Outro

Gtr 1 w/ Riff B

F5 G5 N.C. Bb Bb/A

bri - gade, they will be lead - ing you _____ a way.

Gtr. 2

A way. _____ A way. _____

Gtr 3

13 13 10 13 10 13

Gtr 2

3 1 3 1 0 3

D Dadd4
rit

rit. grad. release

Gtr 2

Gtr 1

Gtrs. 1 & 2

2 0

*Gtr. 2 to left of slash in tab

Gtr 3 tacet

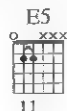
Gtrs 1 & 2

pp

from *Pyromania*

Rock of Ages

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert Lange



Intro
Moderately ♩ = 105

N.C.

(Drums)

Gun ter, glieb - en, glauch en, glob en. Al - right.

*E5

D5

B5

A5

D5

I got some thing to say,

yeah. —

It's bet-ter to burn out,

yeah.

Tr 1 slght dist.)

mf

TAB

4	4	4	4	2	2	0	0	4	4	4	4	2	0	3	2
2	2	2	2	2	2	0	0	2	2	2	2	2	0	2	2

*Chord symbols reflect overall harmony.

E5

D5/E

B5

A5 D5

than fade a way.

Al - right —

Rhy. Fig. 1

**Gtrs. 1 & 3 (dist.)

Gtr 1

mf

TAB

(3)/5	2	4	5	3	5	5	5	5	3	2	0	0	4	4	4	4	2	0	3	2
2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2	2	2	0	2	2

**Composite arrangement

Gtr 2 (dist.)

Rhy. Fig. 1A

mf

steady
gliss

TAB

12	2	2	0	2	7	7	7	7	5
2	2	2	0	2	7	7	7	7	5

E5

D5/E

B5

A5 D5

Ow. Gon-na start a fire. End Rhy. Fig. 1

let ring 4

steady gliss

Verse

Gtrs. 1, 2 & 3 tacet

E5 E5

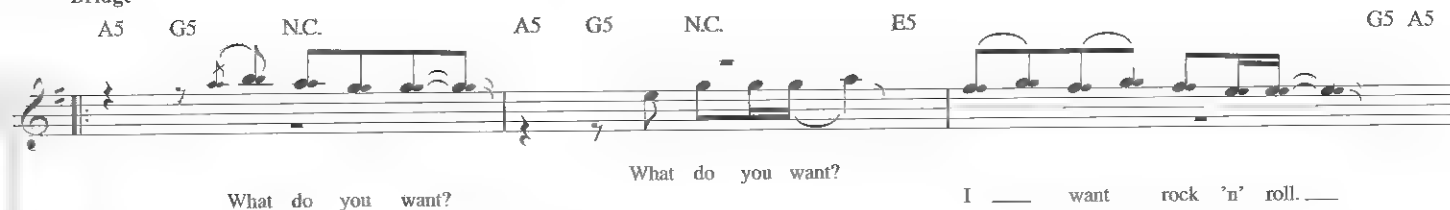
C'-mon. I Rise up, gath er 'round. _ Rock this place to the ground. _

Burn it up. let's go for broke Watch the night _ go up _ smoke _ Rock _



Drive me cra - zi - er, no ser - e nade, no fire brig - ade, just a py - ro ma - ni a, c' - mon.

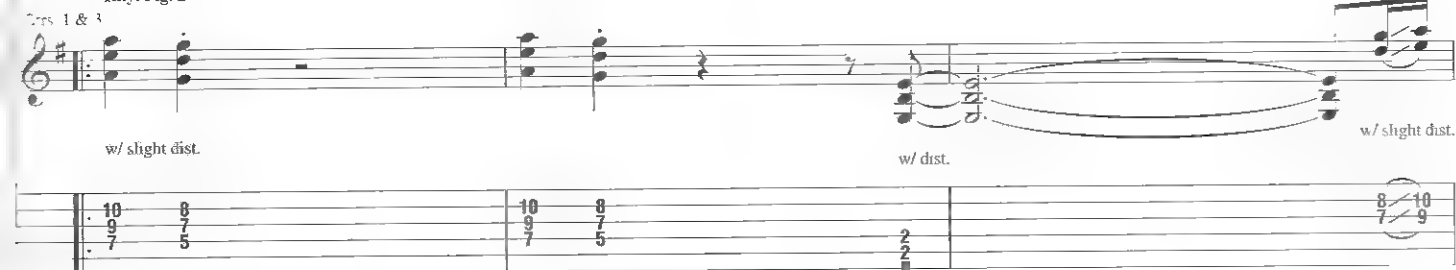
Bridge



A5 G5 N.C. A5 G5 N.C. E5 G5 A5

What do you want? What do you want? I want rock 'n' roll.

Rhy. Fig. 2



Gtrs 1 & 3

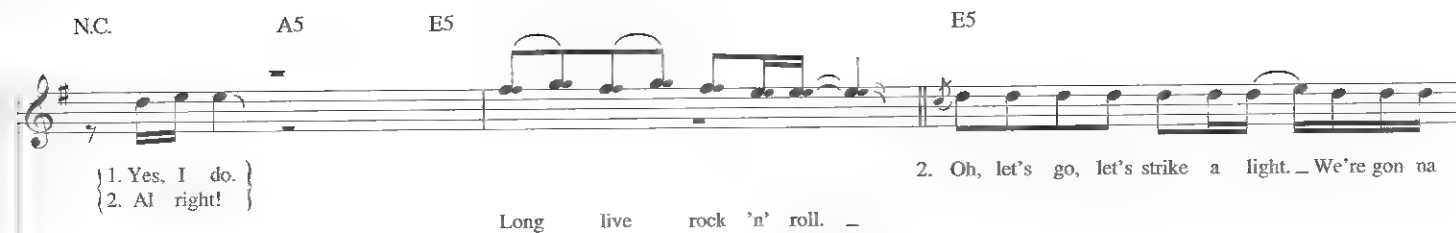
w/ slight dist. w/ slight dist.

10 8 10 8 8 10
9 7 9 7 7 9
7 5 7 5 2 9

1.

Verse

E5

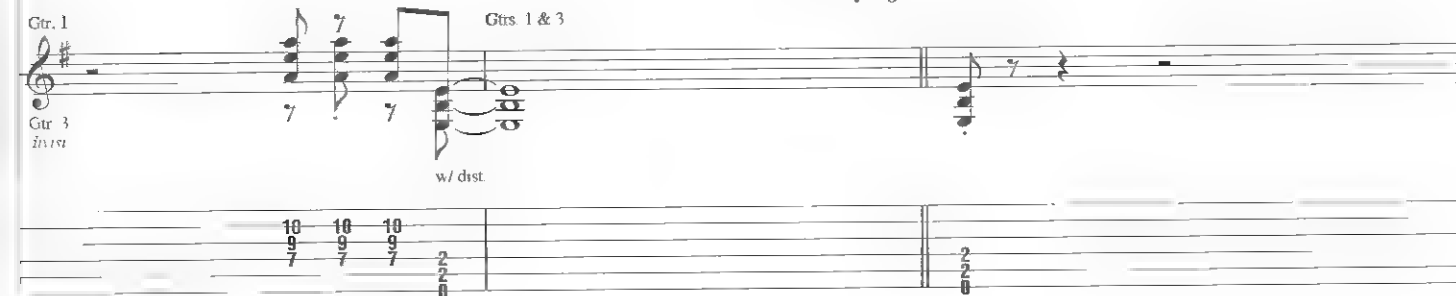


N.C. A5 E5

1. Yes, I do.
2. Al right!

Long live rock 'n' roll.

End Rhy. Fig. 2

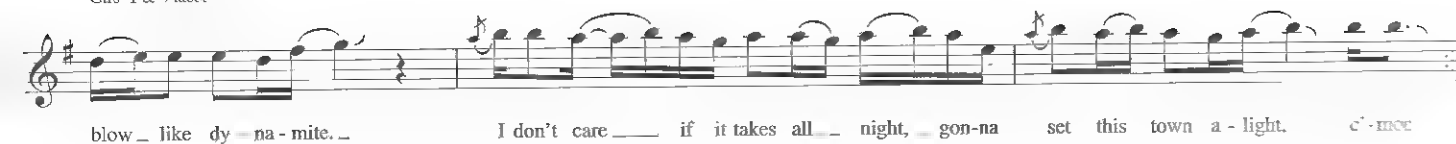


Gtr. 1 Gtr 3 in rt

w/ dist.

10 10 10 2
9 9 9 2
7 7 7 0

Gtrs 1 & 3 tacet



blow like dy - na - mite. I don't care if it takes all night, gon-na set this town a - light, c' - mee

Chorus

2nd time, Gr : take?

C

Oh, _____ yeah, yeah! Rock of a ges, rock of a

w/ slight dist

0 0 0 0 0 0 0 0 3 3 3 5 3 4 2 0 2 3 3 5 3 4 2 0 2

Em C

still roll in', keep a roll - in'. Rock of a ges.

5 4 2 0 2 5 4 2 0 2 3 3 5 3 4 2 0 2

Em

rock of a - ges, still roll - in', rock 'n' roll - in'.

3 3 5 3 4 2 0 2 5 4 2 0 2 5 4 2 0 2

A5 C

We got the pow - er, we got the glo - ry. Just say you need it,

0 0 5 0 4 2 0 2 0 0 5 0 4 2 0 2 3 3 5 3 4 2 0 2

To Coda

Gtr. 2: w/ Rhy. Fig. 1A (1st 4 meas.)

E5

D5/E

and if you need it, say yeah, oo, yeah. Ha, ha, ha, ha, ha.

Gtr. 2

P.M. 12 12 12

Gtrs. 1 & 3

(2) 3 5 3 4 2 2

5	5	5	5	3	3
4	4	4	4	2	2
2	2	2	2	0	0

Verse

B5

A5

D5

E5

E5

Now lis-ten to me. 3. I'm burn - in'. burn - in'. I g...

Gtrs. 1 & 3

4 4 4 4 2 3 5 4 2 2 2 0

5	4	2	2	2	0
4	4	2	2	2	0
2	2	2	2	2	0

12 12 12 12 14 14

I know for sure there ain't no cure. So feel it, don't fight it, go with the flow. Gim me,

Gtrs. 1 & 3

12 12 12 12 14 14

3 2 (2) 3 0

gim - me, gim - me, gim me, gim me one more — for the road, — yeah.

Pitch: E F#

Bridge

Gtrs. 1 & 3: w/ Rhy Fig 2

A5 G5 N.C.

A5 G5

N.C.

E5

G5 A5

N.C.

A5

E5

Guitar Solo

E5

Gtrs. 1 & 3

Gtr. 4 (dist)

Gtrs. 1 & 3 tacet

⊕ Coda

Outro

C E G A R F# A

E5

D5/E

yeah. _____ Say _____ yeah!

B5

A5

D5

E5

We're gon na burn that damn place

D5/E

down, whoo, down to the ground.

B5

A5

D5

E5

A5

Gtrs. 1, 2 & 3

rit

2	4	4	4	4	2	3	5	2	2	2
	4	4	4	4	2	2	4	2	2	2
	2	2	2	2	0	0	2	0	0	0

(laughter)

N.C.

(Sound effects)

fdbk. pp

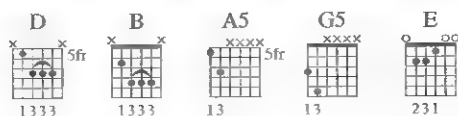
(2)	(2)	
2	2	
0	0	

Pitch G#

from *Pyromania*

Rock! Rock! (Till You Drop)

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert John Lange



Intro

Moderately fast Rock ♩ = 144

Gtr. 1 (dist.)

D B

f

Gtr. 3 (dist.)

w/ slide

f

TAB

5 (5) (5) 2

*Vol. swells

**Simultaneously vibrate and rub slide along strings over the pickups

Gtr. 2 (dist.)

f

TAB

4 4 4 2

D B

(cont. in notation)

f

mf

***As before

TAB

5 5 (5) 7

4 4 4 2

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Gtr. 3 tacet
**D

B

1. 2. A5

Gtr. 5 (slight dist.)

f

Gtr. 4 (slight dist.)

f

*Gtr. 1 & 2

P M

*Composite arrangement
**Chord symbols reflect basic harmony

Gtrs 4 & 5 tacet

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

1. Hold

Gtrs 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

Gtrs 1 & 2, w/ Rhy. Fig. 1 (1 3/4 times)

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

on to your hat, hold on to your heart. Read y, get set to tear this place a part. Don't

N.C. A5 N.C. G5 A5 N.C. A5

need a tick et, on - ly place in town that - 'll take you up to heav - en and nev -

N.C. Pre-Chorus E5

er bring you down. An - y - thing goes!
(An - y - thing goes!

1 & 2 Riff A End Riff A Riff B

(2/4) 3 0 2 0 3 0 3 0 2 0 3 0

D5 E5 D5 E5 A5

An - y - thing goes!
An - y - thing goes! 2. Wom -

PM PM End Riff B

5 3 0 7 5 0 9 7 0 0 3 0 2 3 0 5 3 0 7 5 0 9 7 0 2 0

Verse Gtrs. 1 & 2 w/ Rhy Fig. 1 (1 3/4 times) N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

- en to the left, wom - en to the right, there . to en ter - tain, take _ you through the night. So

N.C. A5 N.C. G5 A5 N.C. A5 Gtrs. 1 & 2 w/ Riff A N.C. E5

grab a lit - tle heat and come _ a - long with me 'cause your ma ma don't mind what your ma ma don't see. (An -

Pre-Chorus Gtrs. 1 & 2 w/ Riff B D5 E5

- y - thing goes! That's right! Come on, an - y - thing goes!
An - y - thing goes!

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 E5 A5 N.C. A5 N.C. G5 A5

I said a rock, rock till you drop!

Gtr 3

w/ bar

6

17 17 17 17 19 17 17 19

N.C. A5 N.C. A5 N.C. A5

Rock, rock, nev er stop! Rock, rock till you drop!

12 12 12 12 14 14 14 14 8 8

N.C. G5 A5 N.C. A5 N.C. A5

I said... (...rock, rock...) ...till you drop! 3. Rid -

8 8 7 5 7 5 7

3 5

Verse

NC A5 N.C. G5 A5 N.C. A5 N.C. A5

- ing in - to dan-ger, laugh - ing all the way. Fast, free and eas - y, liv in' for to - day. Got -

(5) 10 12 10 12 (10) 12 3 3 8 5 (8) 5

NC. A5 N.C. G5 A5 N.C. A5 N.C. E5

- ta lip ser-vice, get it while you can. Hot sweat 'n' ner vous, love on de mand. (An-

Gtrs. 1 & 2 w/ Riff A

8 13 13 13 14 13 13 13 14 13 13 14 13 (13)

Pre-Chorus

Gtrs 1 & 2 w/ Riff B

D5 E5 D5 E5 A5

y - thing goes! Ow! An y thing goes! All night long. I said a

w/ bar grad. dive

12 14 12 12 12 12 12 14 (14) 0 0 -1 1/2 -2 1/2

Chorus

Gtrs 1 & 2: w/ Rhy Fig 1

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

rock, rock till you drop! Come on, rock, rock, nev - er stop! You got - ta

w/ bar

12 13 13 13 12 12 12 13 17 17 17 17 17 17 17 17

N.C.

A5

N.C.

D

G

A5

E

rock, rock till you drop! Oh! (Rock, rock...) ...to the top!

Gtr 3

P.S.

Gtrs 1 & 2

3/4

Interlude

D

A

G

D

E

D

A

G

D

A5

Oh, yeah! Let's shout!

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 3

End Rhy. Fig. 3

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

semi-harm. P.M. semi-harm.

1/2

(3) 0 0 3 0 5 3 0 3 0 0 5 7 7 5 7 5 7 5 7 7 5 7 (7) 0 7

N.C. A5 N.C. G5 A5 N.C. A5

PH PH

Pitch E

1 (7) 5 5 5 5 1 5 5 5 5 1 5 5 5 5 1 (8) 8 8 1 (8) 1 1 (7) 5 7 5 7 5 7

Gtrs. 1 & 2 w/ Riff A N.C. E5 Gtrs. 1 & 2. w/ Riff B (1st 2 meas.) D5 E5 *8va*

1 1/2 1

6 5 3 3 8 14 14 14 14 14 (14) 12 14 12 14 (14) 12 14 12 12 12

8va Gtr. 3 D5 E5 A5

1 1 1 1/2 1/2 2

19 17 19 20 17 19 20 19 20 19 17 19 17 17 19 20 19 17 19 20 20 (20) (20) (20) (20) 17 17

Gtr. 6 (dist.) *f*

6

Gtrs. 1 & 2 P.M. (cont. in slashes) P.M. ---

0 3 0 2 3 0 5 3 0 7 5 0 9 2 0

Bridge

Gtr 3 tacet

A5

Gtrs.
1 & 2

P.M.



Gtr. 6



G5

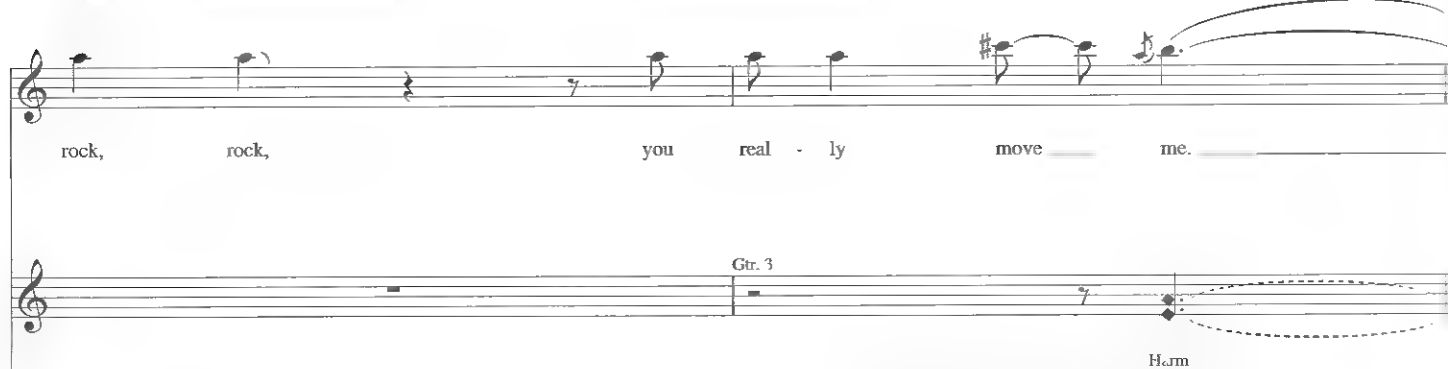
A5

P.M.



E

P.M.



Gtr. 3

Harm

12
12

Gtr 6



*Gradually lift P.M.

Interlude

E D A G D E D A G D E

Oh, yeah.

w/ bar

(12/12) 2 1/2

Gr. 7 (dist.)

mp
Harm.
*w/ bar

P.S.

12

*Shake bar fast and wide.

D A G D E D A G D A5

Here we go!

Harm w/ bar

5 (5) (5) (5) (5) (5) (5) (5) (5) (5) (5)

3 1/2

P.S.

Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (3 3/4 times)

Gtr 7 tacet

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

Rock, rock till you drop! Oh, — rock, rock, nev - er stop! Come on and

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

rock, rock till you drop! We're gon na rock it till you drop, gon na take . it to the top!

N.C. A5 N.C. G5 A5 N.C. A5

(Rock, rock till you drop! Ba - by! — Rock, rock, nev - er stop!)

NC. A5 NC. A5

Come on, come on, come on!

15 12 15 12 15 15 12 15 12 12 1/2 (12) 20 20 20 20 20

NC. G5 A5 NC. A5

Yeah! Hold on,

(20) 20 20 20 20 19 17 20 19 17 20 19 17 20 19

NC. A5 **Outro** C5

Yeah! Hold on,

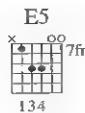
Gtr 3 17 20 17 19 19 17 (17)

Gtrs 1 & 2

(2/2/0) 2 2 3 0 5 2 2 2 2

from *Hysteria*
Rocket

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert John Lange



Intro

Moderately ♩ = 116

N.C.

Free time

(Rocket lift-off & mission control dialogue)
5 sec.



* ——— go to time it's that de - cid ed We've

*Backwards vocals

**w/ echo set for dotted quarter note regeneration w/ 2 repeats

Slower ♩ = 82 (— — — — —)

(Drums)

2

Gtr 1 (dist.)

***pp steady ascent
w/ bar

mf

pp

fdbk

T
A
B

1 1/2
***Vol swell

F#7add4

Rhy. Fig. 1

E5

F#7add4

E5

End Rhy. Fig. 1

Gtr 2
(slight dist.)

mf

Gtr 1
Riff A

End Riff A

†Gtrs. 3 & 4 (dist.)

mf

pp

steady ascent
w/ bar

mf

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

+1 +2 1/2 +3

†Composite arrangement

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F#7add4 E5 F#7add4

Oh, ____ oh. ____ Oo, ____ oo. ____ Oh, ____ oh. ____ Oo, ____ oo. ____

Rhy. Fig. 2 End Rhy. Fig. 2

0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

P.S. w bar w bar 1/2 1/2 1/2 1/2

1 1/2

Verse

Gtrs. 2, 3 & 4 tacet
N.C.

1. White lights, strange cit - y, mad mu - sic. Mid - night street mag ic,
(All a - round.)

Gr. 1. w/ Riff A

E5 F#7add4

ah, cra - zy peo - ple. Cra zy sound.) Oh, ____ oh. ____ Oo, ____ oo. ____

Gr 2

0 0 0 0 0 0 0 0
4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2

Verse

Double-time feel
Gr 2 tacet
*F#5

2. Jack flash, rock-et man, Ser-geant Pep per and the band. Zig-gy. Ben-ny and the Jets.

*Chord symbols reflect overall harmony.

3rd time, Gtrs. 5 & 6; w/ Fills 1 & 1A

Asus2

Asus2

A5

I take a rock - et, we just got _____ to fly.

(I can take — you through — the cen

Gtrs 1 & 2

Rhy. Fill 1

End Rhy. Fill 1

w/ clean tone

w/ bar

B5

B7(no3rd)

ter of _____ the dark. _____ We're gon - na fly _____ On a _____ col li sion course to crash _____

w/ bar

w/ bar

To Coda 2

D

E

in to — my heart.) — I will be your, — I will be your, I'll be your...

w/ bar

w/ slight dist.

w/ bar

File 1

Gtr 5

Gar 6

File 1A

(17)

(9)

Gtrs. 1 & 2 racet

A5

E5

N.C.

D5

GLES 3 & 4

To Coda 1 

Gtr. 2: w/ Rhy Fig. 1

w/ bar

*Gtr 1. w/ Riff A (2.times)

Gtr. 2. w/ Rhy. Fig. 2

F#7add4

E5

F#7add4

Oh, oo Oh, oh. Oo, oo.

w/ bar

*w/ dist

Verse

N.C.

Oh, oh. 3. Spot - light, mag - net - ic, —

w/ bar

-1 1/2

E5

F#5

E5

F#5

E5

ah, ra-zor rhy-thm... (La ser love.) —

Gui-tar, drums, load up, — stun!

Gtr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

** pp < mf pp < mf pp < mf pp < mf

**Vol. swells

Gtrs 3 & 4

stead; dive w/ bar

Oh. oh. Oo. oo.

Gtr 2

PM PM PM PM PM PM PM PM PM PM PM

0 3 4 0 3 4 0 3 4 0 3 4 0 3 4 0 3 4 0 3 4

Verse

Double-time feel

Gtrs 1 & 2 tacet

F#5

4. Jet, Black, John-ny B., Gene Jean ie, Kill er Queen.

Gtrs. 3 & 4

fdbk.

w/ bar -

1/2 1/2 1/2 -1/2 -1/2 -1/2 1/2

1/2 1/2 -1/2 -1/2 -1/2 1/2 1/2

2 2 (2) 2 2 2 1 (1) (1) (1) (1) (1) (1)

Pitch. G#

1

D.S. al Coda 1
End double-time feel

*Gtrs. 1 & 2: w/ Rhy. Fill 1

Asus2

Diz zy, Liz zy, Ma jor Tom, so c' - mon, we just got to fly.

w/ bar

w/ bar

2 2 5 (5) 2 2 2 6 4 (6) 4

⊕ Coda 1

Gtrs. 1 & 2 tacet

D

Interlude

Gtrs. 3 & 4 tacet

N.C.

(Drums & Voc. effects.)

We're gon - na fly.

Gtrs. 3 & 4

w/ bar

Gtr 3

14

*w/ echo set for quarter note regeneration w/ 5 repeats.

Gtr. 2: w/ Rhy. Fig 3 (4 times)

E5

F#5

E5

F#5

w/ bar

steady dive w/bar

9 11 12 (12) 14 16

1

0 0 0 0 2

-1 1/2 slack

steady dive

bar

steady dive w/bar

12 14 12 7 9 10 12 10 5 7

1

0 0 0 0 2

-1 1/2 slack

E5

F#5

E5

F#5

N.C.

Oh, oh, oh, oh.

Count down com - menc ing. Fire one.

steady dive w/bar

0 0 0 0 2

Gtrs. 5 & 6 tacet

Gtr 5 (dist.)

Gr. 6 (dist.)

Gtrs 3 & 4

Gtrs. 3 & 4

E

Gtr. 2

(Gtr. 1. cont. in notation)

Gtrs. 3 & 4

Gtr. 1
divisi

*pp*w/ bar
Harm.

steady ascent

mf

+1/4

+1/2

+1

+1 1/2

pp

Gtr. 8 (dist.)

Gtr. 7 (dist.)
divisi*mf*w/ slide
steady gliss

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtrs. 3 & 4

Gtrs. 1 & 8 tacet

N.C.

E5

F#5

N.C.

E5 F#5

N.C.

E5

w/ heavy reverb & delay

*

fdbk

*Vol. swells

Gtrs. 3 & 4

4 4 4 4 4
4 4 4 4 4
2 2 2 2 2

0

4 4 4 4
4 4 4 4
2 2 2 2

0

4 4 4 4 4
4 4 4 4 4
2 2 2 2 2

Gtr. 1 & 2
Gtr. tacet

F#5

E5

Gtrs 3 & 4

W/ bar steady dive

Gtr 5

w/ bar

Gtr 6

1/2 slack

w/ bar

Gtr 2: w/ Rhy Fig. 2

D.S. al Coda 2

E5

F#7add4

We just got to fly. —

w/ bar grad bend

(14) ✓12 ✓11 ✓12 ✓14 ✓17 (17)

w/ bar grad. bend

(6) ✓4 ✓3 ✓4 ✓6 ✓9 (9)

⊕ Coda 2

Outro-Chorus

Gtrs 1 & 2 tacet

F#5

Voc. Fig. 1

*Rock-et, yeah. — (Sat-el-lite of love. —) Rock et, yeah.

Gtrs 3 & 4

*Gang lead vocals, next 5 meas.

A5 E5 F#5
End Voc. Fig. 1

Sat el - lite _ of love. _____ Rock et, yeah. Sat el - lite _ of lo.ve.) _____

F#5 D N.C.

Gui tar, drums, light up. _____ We're gon na

Double-time feel

Lead & Bkgd Voc. w/ Voc. Fig. 1

F#5 A5 F#5 A5 E5 F#5 D5

fly. _____ We're gon - na fly. _____

A5 E5 F#5 N.C. F#5 N.C.

Yeah. Rock et, yeah.

from *Pyromania*

Too Late for Love

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert John Lange

Intro

Moderately slow Rock ♩ = 94

*Em C D Dsus4 D C Em

Gtr. 2 (clean) *mp* w/ chorus w/ bar

mf **Riff A** **End Riff A**

let ring -- -- -- | let ring -- -- -- | let ring -- -- -- | let ring -- -- -- |

*Chord symbols reflect overall harmony.

**Vol swell

Verse

Gtr 1: w/ Riff A (2 times)

Em

C D Dsus4 D C

1. Some-where in the dis tance I hear the bells _ ring. Dark-ness set tles on _ the town _ as the

Em

C D Dsus4 D

chil dren start to sing. And the la - dy a-cross the street, _ she shuts out the night. _ A

Gtr 2

let ring -- -- -- |

0 2 0 2

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C Em

cast of thou - sands wait - ing, as she turns out the light. — But it's

Chorus

Gtr 1: w/ Riff A (2 times)

Em

C D

Dsus4 D

C

Em

Gtr 2 tacet

C D

Dsus4 D

C

Em

Verse

E5

C

D

Dsus4

D

Gtr 3

dist

Rhy. Fig. 1

pock et full — of in - no cence, their en - trance is grand. — The

End Rhy. Fig. 1

Gtr 3: w/ Rhy Fig. 1

queen of the dream — stands be - fore them all. — She

stretch - es out — her — hand — as the cur - tain starts to fall. — But it's

Chorus

too late, too late, too late, too late for love. —

Gtr 3 Rhy. Fig. 2

Too late, too late, it's too late, too late. —

End Rhy. Fig. 2

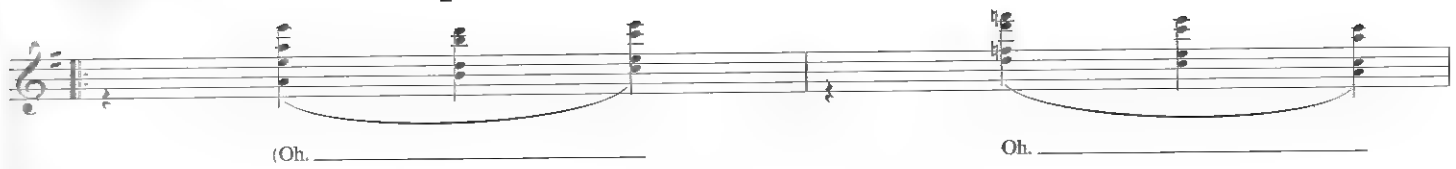
Too late, too late, it's too late, too late. —

Rhy. Fig. 3

Too late, too late, it's too late, too late. —

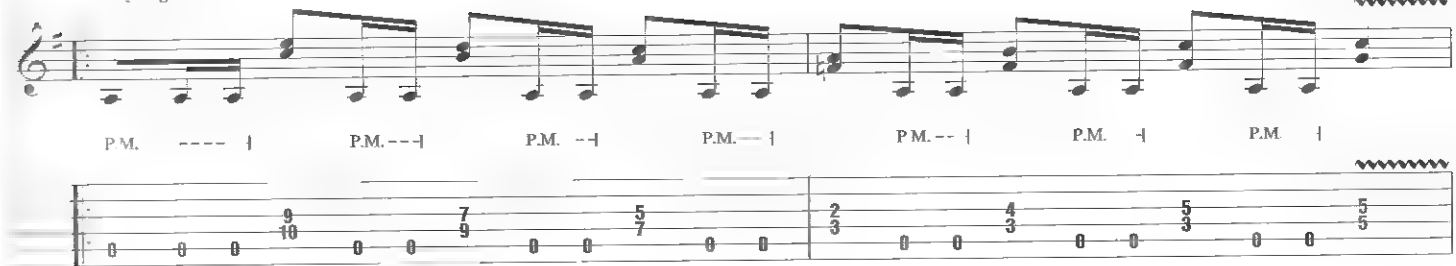
End Rhy. Fig. 3

P.M. |



Rhy. Fig. 4

End Rhy. Fig. 4

Gtr 3 w/ Rhy. Fig. 4
Am

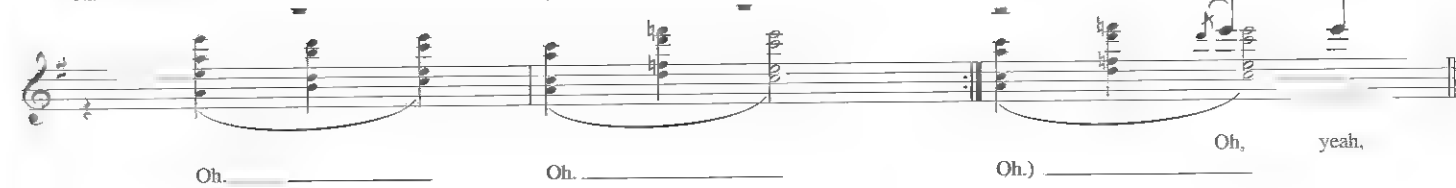
1.

F/A

C5

F/A

C5



Guitar Solo

Gtr 3: w/ Rhy. Fig. 2 (2 times)

E5

C

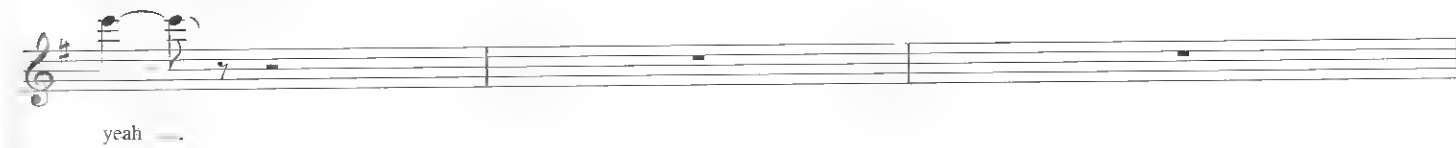
D

Dsus4

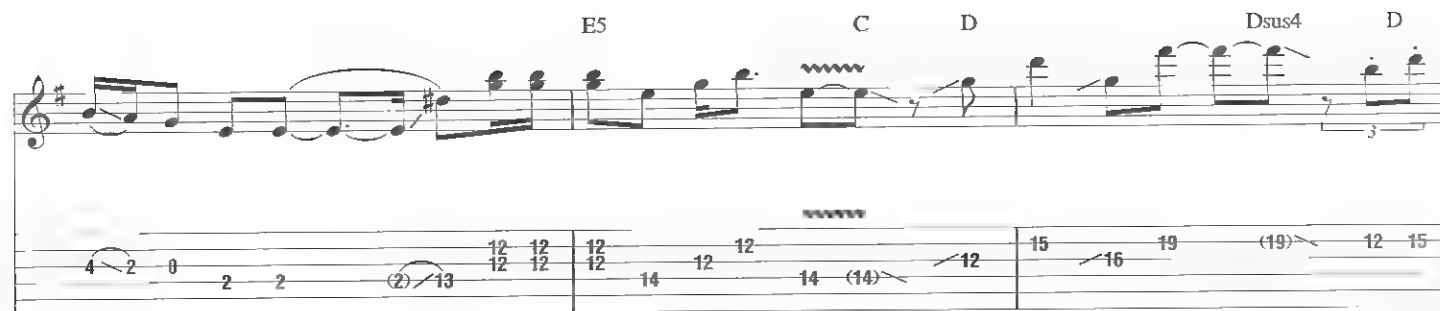
D

C

E5



Gtr 4 (st)



C E5

15 17 15 12 12 12 14 12 14 12 14 16 15 14 14 12 14 12 14 14 12

Verse

Gtr. 1 w/ Riff A (2 times)

Gtr 4 tacet

Em

C

D

Dsus4 D

C

3. Stand - ing by the trap - door, a - ware of me and you, _ the act - or and the clown, _

Gtr 3

0

Em

C

D

Dsus4 D

wait - ing for their cue. _ And there's a la - dy o - ver there, she's act - ing pret ty cool, _ but

Gtr 2

let ring

0 2 0

Gtr 3

0

C Em

when it comes to play in' life, she al ways plays the fool. But it's

w/ bar

f

(0)

5 7

Chorus

Gtr 2 tacet

Gtr 3: w/ Rhy Fig 2

E5

C

D

Dsus4

D

too late, too late,

mp

let ring

14 12 12 14 12 14 14 (14) 12 12 X 15 14 15 14 14

C E5

too late, too late for love.

8va -- loco

fdbk PH ---

2 1 2 1 0 2 0 2 0 3

C D Dsus4 D

Too late, it's too late,

1/4 1/2

5 2 2 4 5 7 (7)

C E5 C5

too late, too late.

P.H.

0 2 2 2 0 2

Pitch: D

Interlude

Gtr. 3 w/ Rhy. Fig. 4 (4 times)

Gtr. 4 tacet

Am

F/A C5 Am

Oh. Oh. Oh.

F/A C5 Am F/A C5

Oh. It's a lit-tle too late, Oh. Oh. much too

Am F/A C5

late Oh. Can you see

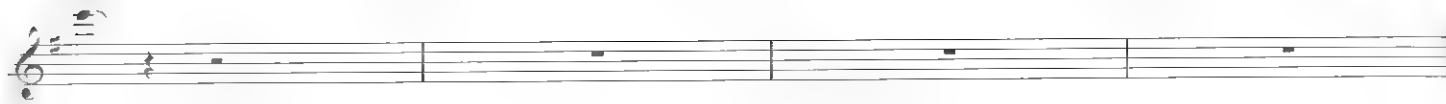
41

B5

Em

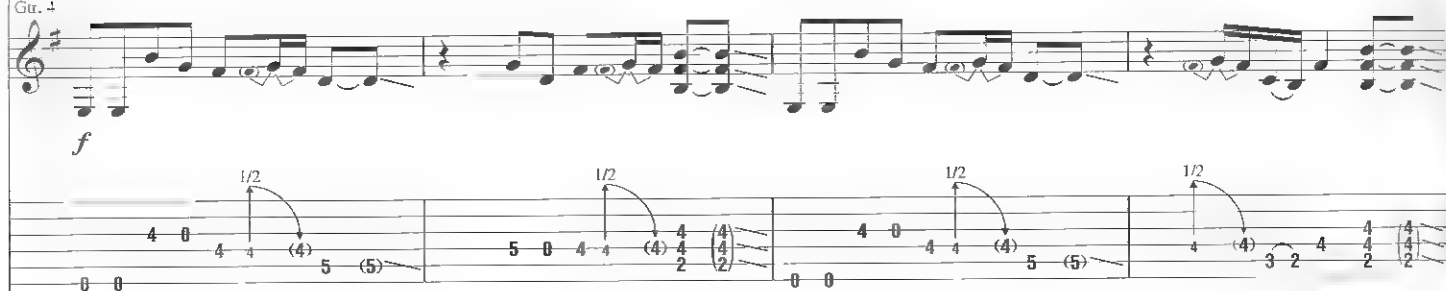
A5 B5 C5

Bf

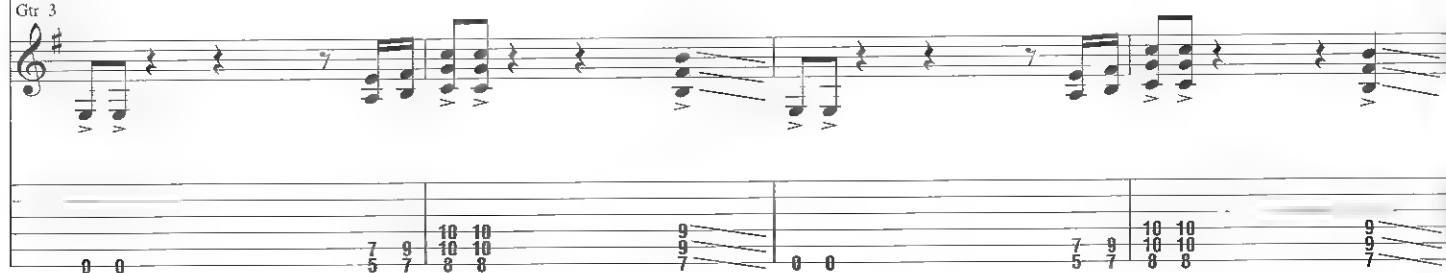


late?

Gu. 4



Gtr 3



Em

A5 B5 C5

B5

E5

A5 B5 C5 G5 D5

A5



Yeah! _____

It's too late. —

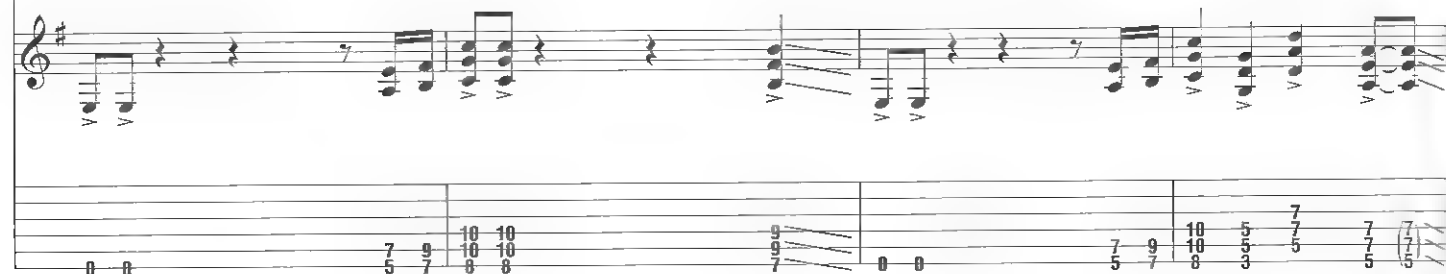


Figure 1

too late, too late. It's what it's all about

PH 1, 4

Begin fade

Begin fade

C D

Too late, too late,

14 16 17 14 12 15 12 11 0 11 12 0 12 14 17 (17)

The musical score for 'Too late for love.' is presented on three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a half note A4. The lyrics 'too late.' are written below the first two notes. The middle staff is a piano accompaniment in treble clef, starting with a half note G4, followed by a half note A4, and then a half note B4. The lyrics 'Too late' are written below the first two notes. The bottom staff is a piano accompaniment in bass clef, starting with a half note G2, followed by a half note A2, and then a half note B2. The lyrics 'for love.' are written below the first two notes. The score includes various musical notations such as rests, notes, and accidentals.

The image shows a musical score for the song "Too Late" by The Beatles. It consists of three staves. The top staff is the vocal melody in G major, with lyrics "Too late, Too late, too late, Too late." and chord symbols C, D, and Dsus4. The middle staff is the guitar part, featuring a melodic line with a wavy line indicating a vibrato. The bottom staff is the bass part, showing a rhythmic pattern with fingerings (7), (7), 8, 10, 8, 7, 8, 10, 10, 8, 7, 8, 10, 10, 10, 10, 10, 10, 10, 10.

Fade out

[illegible]

from *Hysteria*
Women

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert John Lange

Intro
 Moderately slow Rock ♩ = 92

N.C.

(Synth.) 4 sec.

Gtr 1 (dist.)

mp

TAB

E5

C5

D5

Voc. Fig. 1

(Ah. _____ ah. _____)

Gtr. 1

Riff A

f

End Riff A

Gtr. 2 (dist.)

f

w/ bar

w/ bar

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Gtr. 1, w/ Riff A (2 times)
Em

C

D⁹

Em

C

D⁹

End Voc. Fig. 1

Ah, ah. Oo, we, oo, oo, we, oo.

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 2
& 3 (clean)

mf w/ bar w/ bar w/ bar w/ bar

*Composite arrangement

Gtr. 2 tacet

** Em7

Cadd9

D5

Oo, we, oo, oo, we, oo.)

Gtr. 1 *loco*

Harm -

w/ bar

w/ bar

Harm

w/ bar

5 5 0 5 (5) -3 1/2

Pitch B G

D

Gtr. 3 *let ring* w/ bar *let ring* w/ bar

**Chord symbols reflect overall harmony.

Verse

Gtrs. 1 & 3 tacet

E5

E5

1. In the be gin ning,

**w/ echo set for quarter-note regeneration w/ 3 repeats, starting on beat 4 1/2 throughout Verse.

God made the land. Then He made the wa

spir - it with a need — for a mate. — But there was some-thing that was

Gtr 1

Harm. *mf* w/ bar

12 (12) 1 1/2 6

Gtr 3

mf

3
2
0

Gtr 1 tacet
Em7

D/E

C/E

Em

miss ing, some thing lost, so he came with the

Gtr 3

8 7 9 7 7 0 0 4 5

Dsus4/E

D/E

Em

an - swer, here's what it — cost: — a one part

8 7 7 7 7 0 0 0 2

Gtr. 3 tacet
C5

♩ Chorus

*Composite arrangement

A5 C5 D5

Men, — men. — They can't live with - out — them —

let ring — — — —

Ext. 7 G5

Wom en, wom - en. Lots of pret ty wom en.

1/2 1/2

3 0 0 0 0 0 3 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3

A5 C5 D5 To Coda

Men, men.) They can't live with out them.

3 5 5 3 5 5 7 7 7 7 5

Interlude

Bkgd Voc.: w/ Voc Fig. 1
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig 1 (2 times)

Em C D⁶ Em C

Verse E5

D⁶

2. And in the gar - den, lust be - gan, the an - i - mal in

*As before

Gtr. 2 tacet

- stinct, the wan - ton man. She fed him with a

Gtr. 2

mf

3 2 4 4 5 4 0

Em7 D/E C/E Em

hun ger, an ap pe - tite, and fill ing with e -

Gtr 3

8 7 9 7 7 5 5

Dsus4/E D/E C/E Em

mo - tion, he took a bite. It was a one part

8 7 7 7 5 5 5 5

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy Figs. 2 & 2A
Gtr 3 tacet
C5

D.S. al Coda

D5 Dsus4 D

love, one part child, one part love, one part wild. I give you...

Coda

Bridge

Cadd9 G/B Cadd9

A5 N.C. B5

Cadd9 G/B Cadd9

Skin on skin, let the love be - gin. Wom en!

Gtrs 1 & 2

5 5 5 2 2 0 3 2 0 5 5 5 5 5 5 15

E5

G E D F#

G5 D F# E5 D5

G5 D/F# E5 C5

D5

E5

8va

loco

mf

hold bend

Gtrs. 1 & 2

w/ bar

w/ bar

G/B C5D5 C5

G5 D/F# E5 D5

G5 D/F# E5 C5

D5

It was a one part

15ma -- 7 loco

w/ bar
grad. dive

w/ bar

P.H
w/ bar

P.M

17 16 17 16 15 12
1/4 1/2

(14) 2 (2)
-6

w/ bar

w/ bar

w/ bar

w/ bar

Pre-Chorus

Gtrs 1, 2 & 4 tacet

C5

D5

love, one part wild, one part lov - er, a one part

B5

B(#5)

Gtrs. 1 & 2: w/ Rhy Figs. 2 & 2A

C5

child. A whole lot ta fi re, a lit tle bit of ice. — A whole lot - ta

D5

Dsus4

D

N.C.

Breakdown

N.C.

some - thing you can't sac - ri - fice. — I give you... Hair, eyes,

skin on skin. Legs, thighs. What's that spell? What's that spell?

Legs, — thighs, — (What's that spell? What's that spell? What's that spell? What's that spell?)

E5

G5

(Wom - en, wom - en.) Oh. — Oh

spell?)

Gtrs 1 & 2

spell?)

w/ bar

A5

C5

25

The musical score is arranged in three systems. The first system contains the vocal line with the lyrics "Oh! Oh! Oh!" and a guitar line labeled "Gtr 4" featuring a tremolo effect. The second system continues the guitar line with a tremolo effect and a double bar line. The third system contains the guitar line labeled "Gtrs 1 & 2" with a tremolo effect and a double bar line. The score is written in treble clef with a key signature of one sharp (F#).

Chorus

Em

C5

D5

[illegible]

Gtrs 1 & 2: w/ Rhy Fig 3 (2 times)
 Gtr 4 w/ Riff A (2 times)
 Em

C5

D5

Wom en, wom - en. all a - round the world.

Em

C5

D5

Wom - en, Wom - en. Oh, we can't live with - out them

E5

C5

D5

Wom - en, wom - en. Oh!

Gtr 4

mf

PM

12 15 12 15 12 15 15 (15) 9 10 12 9 10 12 10

Gtrs. 1 & 2

1/2 1/2 5 5 5 5 5 5 5 5 5

Outro-Guitar Solo

Bb5 F/A Bb5 C5 F/C C5 D5

Gtr. 4

13 13 13 10 13 13

Gtr. 1

3 3 3 5 7 5 7 7 7 7 7 7 7 7

Gtr. 2

3 3 3 5 3 5 7 7 7 7 7 7 7 7

Bb5 F/A Bb5 C5 F/C C5 D5

13 13 13 14 15 15 15 (15) 10 13 10 12 (12) 10

3 3 3 5 7 5 7 7 7 7 7 7 7 7

3 3 3 5 3 5 7 7 7 7 7 7 7 7

[illegible][illegible][illegible]

ANIMAL

ARMAGEDDON IT

BRINGIN' ON THE HEARTBREAK

FOOLIN'

HIGH 'N' DRY (SATURDAY NIGHT)

HYSTERIA

LET'S GET ROCKED

LOVE BITES

PHOTOGRAPH

POUR SOME SUGAR ON ME

ROCK BRIGADE

ROCK OF AGES

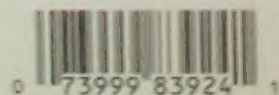
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ROCKET

TOO LATE FOR LOVE

WOMEN

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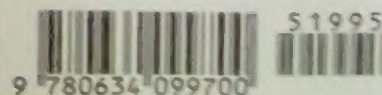
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